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EL LIBRO DE LOS GATOS, A TEXT WITH INTRODUCTION AND NOTES¹

MANUSCRIPT

The *Libro de los gatos* is found in a single MS, No. 1182 of the Biblioteca Nacional, Madrid. The volume so numbered is a codex, containing, besides the *Gatos*, a portion of Climente Sánchez's *Libro de los exenplos por A B C*. The codex is bound in parchment and bears on the back the title, *Exemplos y Fabulas Morales*. The pages are of paper, measuring 13.05 by 19 centimeters. The codex contains 205 folios. The numeration of the folios is incorrect. After folio 152 of the *Exenplos*, comes 143, making a difference of 10 pages. The *Gatos* begins with 161r (171r) and ends 195v (205v) in the middle of a fable, the last pages of the MS being lost.

The codex is the work of five hands of the fifteenth or early sixteenth century.² The first hand ends in folio 42v; the

¹ I offer grateful acknowledgment to Professor Karl Pietsch, of the University of Chicago, both for suggesting to me this subject for investigation and for his constant helpful advice. I also wish to thank Professor T. A. Jenkins, of the same university, for many useful hints, and Dr. M. A. Buchanan, of the University of Toronto, for several valuable suggestions and for his kindness in lending me his copies of the *Exenplos* MSS. I am indebted to my colleague on the Princeton faculty, Dr. G. D. Kellogg, for aid in locating a Latin quotation.

² Gayangos, *Escritores en prosa anteriores al siglo XV* (Madrid, 1884), pp. 443 ff., states that the hand in which the *Gatos* is written is contemporary with those written by the scribes who wrote the *Exenplos* which he places in the fifteenth century. Morel-Fatio, *Rom.*, Vol. VII, p. 482, places the latter MS at the beginning of the fifteenth century. As I am unable to see any essential difference between the hands of the codex, and as the paper throughout is of the same kind, I would place the *Gatos* MS at the beginning of the fifteenth century.

second begins with 43r and continues to 54v; the third extends to 89r, the middle of the page, the rest of which folio with all of 90 is blank; the fourth hand finishes the *Exenplos*. The *Gatos* is the work of a single hand, differing from all the others. The paper is identical with that on which the *Exenplos* is written.

The copying of both MSS has been hastily and carelessly done. Only seldom have the scribes made corrections. There is no attempt at ornamentation, although the first two lines of each fable have been indented for a possible future illumination. The titles of the fables, including the title *Libro de los gatos*, are written in the same character that is used in the body of the text. The MS is legible and well preserved. A few pages are slightly perforated but not sufficiently to interfere with the reading of the text.

EDITIONS

The *Libro de los gatos* has been edited in its entirety but once, viz., by Pascual de Gayangos in Vol. LI of the *Biblioteca de autores españoles* (Madrid, 1860). Subsequent editions of this work are merely reprints from the same plates. As is well known, the Gayangos edition is insufficient for the needs of the philologist. Orthography is sometimes modernized but not consistently. Manifest errors are left uncorrected or else arbitrarily emended. In general, when liberties are taken with the text, no mention of the fact is made. The editor was, of course, handicapped by not knowing that the work is a translation. By using the original to correct his text, he could have explained many puzzling passages. Amador de los Ríos in Vol. IV of his *Historia crítica* (Madrid, 1863, pp. 322-25), reproduces seven of these fables, those numbered in my edition, III, IV, XIX, XLIII, XLIX, LV, LVI. Menéndez y Pelayo in his *Ortgenes de la novela*, Vol. I (Madrid, 1905, pp. ciii f.), reproduces Fables X and XIX.

The *Gatos* is a translation of the *Fabulae* of the English monk, Odo of Cheriton.¹ The most important editions are those of Oesterley, *Jrb. f. rom. u. eng. Lit.*, Vol. IX, pp. 121 ff.; Vol. XII, pp. 129 ff.; Voigt, *Kleinere lateinische Denkmäler der Thiersage*

¹ For a discussion of Odo's name, birthplace, epoch, and biography, cf. Hervieux, *op. cit.*, chap. i.

(Strassburg, 1878); Hervieux, *Les fabulistes latins*, Vol. IV (Paris, 1896).¹ For an Old French translation, cf. Paul Meyer, *Rom.*, Vol. XIV, pp. 381 ff., and Hervieux, *op. cit.*, pp. 85 ff.

ORDER OF THE FABLES

Before studying the relation of the Spanish version to the Latin MSS of Odo, it is convenient to inquire whether the fable-order as we have it in the codex represents the order of its Latin original. The original order of Odo's fables has been worked out, first approximately by Voigt,² and later completely by Hervieux.³ The latter was in possession of more material for the task, and with a few corrections which I shall indicate in the footnotes, I accept as accurate the order he gives. On comparing the *Gatos* fables as they appear in the codex or as published by Gayangos, it is at once apparent that the order differs from Hervieux's norm. A single change, however, is all that is necessary to make the order of the *Gatos* conform perfectly with that of the best Odo MSS as determined by Hervieux. The displacement of one or two folios of a parent MS is what has caused the trouble, the question of the number of course depending upon the size of the folio of the parent MS. Fable XXIV, to use my system of numeration, has been split into two parts by the insertion of the *Enxiemplo dela gulpeja con las galinas* (LI); *Enxiemplo delo que acaesçio ala gulpeja con las ouejas* (LII); *Enxiemplo del conde con los mercaderes* (LIII); and the first part of the *Enxiemplo de vna oveja blanca e de vn asno e un cabron* (LIV). In the middle of the latter story, the end of Fable XXIV awkwardly joins on. Also, at the place where the folio or folios dropped out, the junction is no less awkward. To the *Enxiemplo dela gulpeja* (L), is attached part of the moral of LIV.

This glaring disarrangement of the text, apparently noticed by neither Gayangos nor Knust,⁴ was pointed out by Voigt,⁵ but the latter is doubtless wrong in asserting that the change took place

¹ For less important reproductions of Odo's fables, cf. Hervieux, *op. cit.*, pp. 78 ff.

² Voigt, *op. cit.*, pp. 157 ff.

³ Hervieux, *op. cit.*, pp. 41 ff.

⁴ Knust, *Jrb. f. rom. u. eng. Lit.*, Vol. VI, pp. 1-42, 119-41.

⁵ *Op. cit.*, p. 40.

"in der lateinischen Vorlage." That the shift did not take place in the existing Spanish MS is plain, because in both places the faulty junctions occur in the middle of a page and in the middle of a line as well. A study of our MS makes it plain that it cannot have been the original version of the translation. The mistake then could just as easily have been made in a Spanish MS. A translator, had the mistake already existed in Latin, would have been more likely to detect and correct it than the more mechanical scribe. Furthermore, after studying the sentence interrupted by the displacement, it seems to me that however much garbled it may be, it shows that the translator had before him the Latin sentence as a whole. I have therefore restored the fables to their original order and find the fable-order of the *Gatos* and the best Odo MSS to be identical, with the exception of the *Enxiemplo del fraire* (XL), not found in any of the Odo MSS and which I agree with Hervieux in thinking a mere continuation of the moral of the preceding fable. The long continuation of XXV, which too is not to be found in any of the Latin MSS available to me, did not exist in the original Latin MS. This rearrangement has necessitated a system of numeration different from that adopted by Gayangos. I have not sought to separate several fables printed under one title, except in the case of the fragment XXII, which was joined by mistake to XXI, owing to the dropping out of a folio. This is the sole instance where I have given a number to a fable without a title. What follows is Hervieux's list of Odo's fables. The number preceding is Hervieux's, the Roman numeral following is mine, and the number in brackets following the Roman numeral represents Gayangos' system of numeration. Where the numeral in brackets is omitted, the two systems of numeration coincide.

1. Qualiter elegerunt sibi regem ligna.

1a. De formicis.¹

1b. Qualiter rane elegerunt sibi regem.¹

¹ Herlet, *Beiträge zur Geschichte der äsopischen Fabel im Mittelalter* (Bamberg, 1892), p. 14, points out that 1a and 1b nowhere occur in the same MS but are variants of the same story. He says that 1a is merely a shortened form of 1b. But we might as easily say that 1b is an expanded form of 1a. I incline to the latter opinion, inasmuch as 1a occurs in four of the MSS acknowledged to be the most reliable, and 1b has the authority of only one MS of this group.

- 1c. Qualiter pulli elegerunt sibi regem.¹
- 1d. Qualiter volucres elegerunt regem.¹
- 1e. De abbate, cibo et monachis.
2. De niso et columba et duce.
- 2a. De scrabone.
3. De cornice.
4. De busardo et de nido ancipitris.
- 4a. De cucula et burneta.
5. De tortuca et aquila. I.
6. De ciconia et lupo. II.
7. De quadam ave sancti martini. III.
8. De oculis calvi lacrimantibus et perdicibus. IV.
9. De ave qui (sic) dicitur frangens[os]-fre[i]uos. V.
10. De aquila.
11. De ciconia et uxore.
12. De heretico et musca. VI.
13. De fenice.
14. De filio bufonis et sotularibus. VII.
- 14a. De juvene et vetula. VIII.
15. De cato qui se fecit monachum. IX.
- 15a. De aranea. IX.
- 15b. De musca. X.
16. De mure domestica et silvestri vel campestri. XI.
17. De quodam animali quod vocatur antiplos. XII.
18. De ydro et cocodrillo exemplum. XIII.
19. De vulpe et lupo et situla putei. XIV.
20. De leone et lupo et volpe et venatoribus. XV.
21. De caseo et rato et cato. XVI.
- 21a. De canibus et cornicibus. XVII.
- 21b. De mure, rana et milvo. XVIII.
22. De lupo qui voluit esse monachus. XIX.
23. Quod oves sunt conquiste leoni de lupo. XX.
- 23a. Quidam commendavit XII oves compatri suo lupo. XXI.
24. De lupo et agno bibentibus.
25. De volpe qui (sic) confitebatur peccata sua gallo. XXII [21].
26. De asinis indutis pellibus leoninis. XXIII [22].
27. De Gautero querente locum ubi semper gauderet. XXIV [23, 27].
- 27a. De duobus sociis, uno verace, alio mendace. XXV [28].
28. De contentione vespe et aranee. XXVI [29].
- 28a. De se(a)rabone. XXVII [30].
29. De aquila et corvo medico. XXVIII [31].

¹1c and 1d never occur together in the same MS. Of the two, 1c has better claims to authenticity. Herlet is entirely wrong, *op. cit.*, p. 14, in saying that it occurs in but one MS. Cf. Hervieux, *op. cit.*, p. 177. 1d is found in but four MSS; 1c in fifteen.

30. De milite venatore. XXIX [32].
 30a. De leone qui invitavit bestias. XXIX [32].
 31. De serabonibus et rustico. XXX [33].
 32. De ape et serabone. XXXI [34].
 33. De asino et porco. XXXII [35].
 34. De pullo galline et milvo. XXXIII [36].
 35. De convivio leonis et catti et ali[or]um. XXXIV [37].
 36. De auca et corvo. XXXV [38].
 36a. De quodam justo rogante dominum pro quodam peccatore. XXXV [38].
 36d. De scacis.¹ XXXV [38].
 37. De pullo indomito.
 38. De milvo et perdicibus. XXXVI [39].
 39. De fraudibus vulpis et catti. XXXVII [40].
 40. De corvo et pullo columbe. XXXVIII [41].
 41. De up(p)upa et philomena. XXXIX [42].
 (Enxiemplo del fraire). XL [43].
 42. De quodam divite multas habente vaccas.²
 42a. De simplicitate solventium census. XLI [44].
 42b. De industria formice. XLII [45].
 43. De lupo sepulto. XLIII [46].
 44. De cane stercorante. XLIV [47].
 45. De unicorni et quodam homine. XLV [48].
 46. De vulpe. XLVI [49].
 47. De symia. XLVII [50].
 48. De testudine. XLVIII [51].
 48a. Item de testudine. XLVIII [51].
 48b. De aranea et musca et burdone. XLIX [52].
 49. De vulpe. L [53].
 49a. Aliud exemplum. L [53].
 50. De vulpe et gallinis. LI [24].
 51. De fraude vulpis. LII [25].
 51a. De fraude comitis. LIII [26].
 52. De contentione ovis albe et ovis nigre, asini et hirci. LIV [27, 53].
 53. De traha et bufone. LV [54].
 54. De falcone et milvo.
 54a. De muribus et catto et cetera. LVI [55].
 55. De rosa et volatilibus.
 56. De mure et catto. LVII [56].
 56a. De pulice. LVII [56].
 56b. De quodam Alexandro in periculo posito.

¹ At this point two fables have been omitted: 36b, *De quodam Stulto*, and 36c, *De quodam incantatore*. Herlet is doubtless right, *op. cit.*, p. 15, in considering them spurious.

² The authenticity of this fable may well be questioned.

- 56c. De grangia. LVIII [57].
- 57. De pellicano.
- 58. De contentione lupi et leporis. LIX [58].
- 59. De homine qui posuit serpentem in sinu suo.
- 59a. De homine ingrato et socio male remunerante.
- 60. De panthara.
- 61. De cane et frusto carniū.
- 62. De rana inflata.
- 62a. De filio militis.
- 63. De mure qui voluit matrimonium contrahere.
- 64. De pulchra uxore catti.
- 64a. De quadam domina.
- 65. De ciconia et serpente.
- 66. De pavone deplumato.
- 67. De bufone et rana.
- 67a. De cane et duobus hominibus.
- 68. De asino et leone.
- 69. De cane et asino et domino suo.
- 70. De caseo et corvo.
- 70a. De quodam atheniensi.
- 71. De ciconia et catto.
- 72. De claustrali ad idem.
- 73. De hirco equitante.
- 73a. De patre sene et filio suo et rege.
- 73b. De patre sene et filio suo.
- 74. De lupo et vulpe.
- 75. De musca et formica.

It can be seen from the above that the fables in the Spanish version, when once the one necessary correction has been made, nowhere depart from the correct order. The list has been given *in extenso* for the purpose of showing the degree of incompleteness of the *Gatos* as it has come down to us.

RELATION OF THE GATOS MS TO THE VARIOUS LATIN MSS OF ODO OF CHERITON

After a careful study of the fable-order, Voigt divides the Odo MSS into three distinct groups, associating the *Gatos* MS with the best group of Latin MSS.¹ Herlet² completes Voigt and arrives at practically the same results, forming, however, four

¹ Voigt, *op. cit.*, pp. 40 ff. Voigt's designation of the MSS is different from that adopted by Hervieux and Herlet.

² Herlet, *op. cit.*, pp. 7 ff.

groups. According to the latter, the Latin MSS are thus arranged with regard to their fable-order:

Group I: AS, CA, P, MC, AD, DB, AR, V, DA, (BN).

Group II: G, MA, MB, MD, ME, AB.

Group III: CB, H.

Group IV: AA.¹

The Spanish version belongs in Group I.

Having considered the MSS with regard to the order of the fables, let us now examine them with regard to content, especially the members of Group I to which the *Gatos* belongs.

The *Gatos* contains 5 fables not to be found in AS: 8, 21a, 36, 41, 56a;² none not to be found in CA;³ 13 not found in P: 8, 12, 15b, 21a, 31, 35, 36, 41, 46, 51a, 56, 56a, 56c; 6 not found in MC: 8, 21a, 36, 41, 54a, 56a; 31 not found in AD; 45 not found in the fragment DB; 29 not found in AR; 21 not found in V; 10 not found in DA: 8, 12, 15b, 17, 21a, 36, 41, 48a, 49a, 56a; BN, the other MS of this group, is only a fragment containing eight fables in all.

Some of the MSS of Group II are very complete. Thus the *Gatos* has but 3 not found in MB: 9, 15b, 27; 2 not found in MD: 27, 36a; 3 not found in AB: 15b, 21a, 49a.

A glance is sufficient to show that there is but one of the above-mentioned MSS which, disregarding the interpolations in Fables

¹The letters represent the following MSS: AS, Arras, 184; CA, Cambridge, Corpus Christi 441; P, Mazarine, 122; MC, Munich, 8,947; AD, Brit. Mus., Addit. 11,579; DB, Brit. Mus., Douce 101; AR, Berne 679; V, Breslau, IV Q 126; DA, Brit. Mus., Douce 88; BN, Berlin, Theol. lat. 4°, 10; G, Wolfenbüttel, Gude lat. 200; MA, Munich, lat. 2,800; MB, Munich, lat. 8,356; MD, Munich, lat. 14,749; ME, Munich, lat. 16,195; AB, Brit. Mus., Arundel 275; CB, Cambridge, Corpus Christi, 481; H, Brit. Mus., Harley 219; AA, Brit. Mus., Arundel 292. Herlet's classification leaves unaccounted for six MSS. DC, Brit. Mus., Douce 169, should be added to Group III. CL, Clermont-Ferrand 47 and RA, Brit. Mus., Rawlinson C 288, are too fragmentary and insufficiently described to admit of classification. Hervieux offers no satisfactory description of Berlin, Meerman 147, Munich 16,602, and one in the library of Ivrea, Italy. No Latin MS of Odo's fables is known to exist in Spain. I succeeded in finding at the Biblioteca Nacional, Madrid, a Latin MS of Odo's sermons not mentioned in Hervieux's list. It forms a quarto volume, is bound in parchment, and bears on the cover the title *Odonis Concion*. The full title found inside is *Oddo (Magister) sermones super epistolas dominicarum totius anni item aliorum festorum*. The first page is missing. Then follow seven pages of what appear to be notes or skeleton sermons. Pages 8-133 give complete sermons written in a finer hand, two columns to the page. The MS is numbered B 110, MS 95.

²The numbers are those of Hervieux's list. Cf. *supra*.

³Again I disregard the two stories which almost certainly did not belong to the Latin original: XL and the continuation to XXV.

XXV and XL, agrees with the *Gatos* perfectly, both as to order and to content. This MS is CA, which luckily is the best of all the known MSS of Odo and the one which Hervieux publishes *in extenso*. The question then to be answered is whether it can be considered a direct ancestor of the Spanish version. This can be determined only by a careful comparison of the two versions from the view-point of manuscript readings. I have collected a few interesting disagreements of the readings.

The following are instances where the *Gatos* offers a distinctly better reading than the Corpus Christi 441. The list is not complete. I have endeavored merely to give the most interesting and striking examples:

III: <i>ad modum juncti</i>	<i>ha manera de junco.</i>
IV: <i>calvi</i>	<i>caçador.</i>
V: <i>frangens[os]</i>	<i>quebranta huessos.</i>
VI: <i>Colosanis partibus</i>	<i>de Tollossa.</i>
VIII: <i>et dixit quidam</i>	<i>E dixole vn.</i>
IX: <i>fecit sibi rari</i>	<i>se fçiese façer la corona.</i>
XIV: <i>[in]uenie(n)s</i>	<i>Falaras.</i>
XXI: <i>Quoniam [peruersus prelatus]</i>	<i>Onde el mal perlado.</i>
XXIII: <i>Lingua tua manifestum te facit</i>	<i>La tu palabra te faz manifesto: (Palabra seems better in view of the Vulgate loquela).</i>
XXVI: <i>Nichil uales</i>	<i>Tu nunca buelas.</i>
XXVIII: <i>monachi</i> (variant, <i>monoculi</i>)	<i>a[n]menos el vn ojo.</i>
XXXV: <i>Et ludunt [homines]</i>	<i>E llos onbres juegan.</i>
XXXVIII: <i>Canta melius, uel pul- lam (sic) non habebis</i>	<i>Canta mejor. Si non, non te dare tu fijo.</i>
XLVII: <i>G[regorius]</i>	<i>Gregorio.</i>
LIV: <i>Ecce quoniam (AS and MB have quam) albam pellem porto</i>	<i>Catad que pellejo trayo yo, etc.</i>

Unfortunately it is impossible to make a thorough investigation of this kind without copying and collating the 25 known MSS of Odo's fables. The best means we now have of comparing the MS readings is afforded by Voigt's *Kleinere lateinische Denkmäler der Thiersage*, where, in the 20 fables selected for

publication (mostly without the morals), he compares 11 MSS: DA, H, AS, MC, V, AA, BN, MD, MB, G, S, in addition to the *Gatos*. That is to say, he himself copied MB, MC, MD, G, and V and used whatever fables from the other MSS were at that time in print. I shall mention only a few instances where the *Gatos* agrees with these MSS rather than with CA.

Cf. II: CA: *quando seruiunt*; Voigt's text: *quando seruiunt dominis suis*; *Gatos*: *siruen allos señores*; *quando caput tuum fuit in ore meo*; MC and V have: *habui for fuit*; *quando te tenia la cabeça en la garganta*.

VII: *Dixit Bufo*; MC and V have *respondit*; *El bufo respondio*.

IX: *Numquam ita bene predicabis quod te dimittam, frater: quando volo, sum monachus*; V adds after *frater*: *sed scias*; CA, *ermano, sepas que quando me pago so monje*.

XX: *Hoc dixerunt, quod Lupus frequenter inuitauit Porcos ad Agnos et Arietes quos rapuit*. After *ad* Voigt adds *comedendum* on the authority of MC alone; but cf. *Gatos*: *Esto decían ellos por quanto el lobo les auia conbidados muchas vezes a comer delas ouejas que furtara*.

XXIX: *fuertunt ibi pulchra fercula et multe delicie*? MD has: *fuertunt ibi pulcra et bona cibaria et bene preparata*? *Ouistes buenos comeres e bien adobados*? MB has nearly the same: *Fuertunt utique multa et pulcra et bene preparata*. Voigt's text: *fuertunt utique capones et perdices et multa alia bene preparata*; *ouimos capones e perdiçes e pauones e otros muchos manjares bien adobados*.

Enough examples have now been given to prove that the *Gatos* cannot possibly be a descendant of CA. The study of the order of the fables and the content of the MSS has already shown that it can go back to none of the other MSS. It should be noticed that when the *Gatos* departs from the readings of CA, it most frequently agrees with MC or V, both MSS of the first group, although occasionally it agrees with a MS of the second group. From all this we must conclude that the Spanish text is based on one of the earliest MSS, one earlier than any now extant, the ancestor of both the Group I and the Group II MSS, which preserved the original order of the fables and was very complete in the matter of content and conservative in text. In emending the text, the greatest weight should be given CA, because this MS is the most perfect of any of the Odo MSS preserved to us, and also because it is probably the MS most closely related to our

text. The number of instances where the *Gatos* departs from the Corpus Christi readings is small in comparison to the number of times when the two agree in opposition to other MSS. In my notes I shall several times have occasion to point out cases where the two agree in their errors, thus affording proof of an intimate connection. However, care must be taken to control the Corpus Christi readings with those of other MSS, and this I have endeavored to do as far as I have been able with the limited material at my command.

It must next be asked whether the *Gatos* text, as we have it, is the original translation or a later copy. To this I can unhesitatingly answer that it is a copy and not the original Spanish version. There are two distinct classes of errors to be found in it. First, those due to corruptions in the Latin prototype or to the failure of the translator to understand what was before him, and second, confusions which can only have arisen in copying the Spanish. I shall give a few of the more interesting errors which seem to me to prove the intervention of several copyists after the fables had received their Spanish form. I am aware that I am here assuming the accuracy of my own emendations, but the greater number of them are, I think, sufficiently obvious.

- I: *mal lugar de sus grados* becomes *mal lugar mal de su grado*.
- IX: *ayunan e rrezan* becomes *ay vna erreza*.
- XI: *como* becomes *con*; *como* becomes *commo, et passim*.
- XV: *pasaron* becomes *pasequio*; *yras* becomes *yeras*.
- XIX: *all asno* becomes *allas non*; *comieron* becomes *cometieron*.
- XXII: *quanto* becomes *quando, et passim*.
- XXIV: *casas* becomes *cosas, et passim*; *destorpalo* becomes *destero palo*; *que en* becomes *quien*.
- XXVII: *follada* becomes *fallada*; *al sy* becomes *ausi*.
- XXXII: *logreros* becomes *logar dos*.
- XXXIX: *podrescer* becomes *parescer*.
- XLI: *vanse* becomes *ansi*.
- XLIII: *commo* becomes *comio*.
- LII: *penso* becomes *puso(?)*.
- LIV: *Las pasçera* becomes *la asperçera*; *rayan* becomes *trayan*.

This list is far from complete; a study of the variants and notes will reveal similar errors. The mistakes quoted appear to have

arisen entirely within the Spanish. Therefore, at least one copy, and probably several, intervened between the original Spanish version and ours.

The work of the translator has been extremely well done. His few mistakes are pardonable in view of the difficulties under which he labored. He is possessed of no small literary skill, and while sometimes influenced by the Latin idiom, he seldom offends by barbarisms. He is true to the genius of the Castilian, and as that language tends toward diffuseness, it is not strange that in his hands, Odo's concise, nervous sentences are expanded. To precisely what extent the translator asserted his independence and originality, in the absence of the lost original, it is difficult to determine. Fable XL and the continuation to XXV, together with the many lengthenings of the morals, may have first appeared in the Latin.

Oesterley, in first pointing out the fact that the *Gatos* is a translation from the Latin of Odo, expatiates on the literalness of the translation.¹ Knust rightly takes issue with Oesterley, pointing out that the *Gatos* is anything but a literal translation of the MS published by Oesterley, Arundel 292, which, by the way, is the least trustworthy of all the MSS of Odo.² However, Knust goes too far in assuming originality on the part of the translator, and his arguments apparently have no weight with Oesterley who reiterates that the *Gatos* is "a slavishly accurate translation of Odo's work."³ If instead of Arundel 292 we compare the *Gatos* with better MSS, the resemblance becomes closer, so that if we were to recover the lost original, we might find the translation to be almost literal. My own opinion is that with the possible exception of the two fables mentioned and a few expanded morals, the translator invents nothing; but it is undoubtedly true that he expresses himself with less conciseness than his original and prefers to write easy, flowing, natural Spanish rather than to stick slavishly to the letter of his text.

There is unfortunately nothing in the MS throwing light upon the translator's personality. He must, however, in all probability

¹ Cf. *Jrb. f. rom. u. eng. Lit.*, Vol. IX, p. 126.

² *Ibid.*, Vol. X, pp. 43 ff.

³ *Ibid.*, Vol. XII, p. 129.

have belonged to the clergy, and unless we assume that the many Leonisms to be found in the *Gatos* are due to subsequent copyists, he must have lived in León or not far from the Leonese-Castilian boundary. We know the *Libro de exenplos* to have been written by Climente Sánchez, archdeacon of Valderas. According to Morel-Fatio,¹ the date of its composition was between 1400 and 1421 A. D. The same authority places the date of the Madrid MS of the *Exenplos* (that of our codex) at the beginning of the fifteenth century.² Now, Valderas is almost exactly on the border-line between León and Castile. We should expect a MS written there to show traces of the eastern Leonese dialect. These peculiarities abound in the Madrid MS of the *Exenplos*. Many of the same dialectic traces, the most important of which is the palatalization of initial *l*, occur in the *Gatos* MS.³ It is therefore a possibility that the *Gatos* may have been translated or copied at Valderas.

THE TITLE

The bizarre title borne by this work has long been a subject of speculation on the part of historians of Spanish literature. Gayangos, the first to comment upon the name, contents himself with saying that it is *enteramente arbitrario no habiendo en su contenido nada que lo justifique*.⁴ But if the title be entirely arbitrary, as Gayangos supposes, we have to do with an unusual instance, because Spanish authors or copyists of the Middle Ages were not accustomed to affix arbitrary or fantastic titles to their works. A Montaigne with his playful fancy may delight in mystifying the reader by giving his essays captions little justified by what follows; but to suppose our monkish copyist or translator capable of a similar *jeu d'esprit* seems scarcely probable.

Amador de los Ríos thinks the title due to the "*arañazos*," or "scratches," which in the morals to his fables, the author gives to all those who have "aroused his bile" by their offenses against morality and justice.⁵

¹ *Rom.*, Vol. VII, p. 483.

² *Ibid.*, p. 482.

³ These Leonisms with instances from the *Exenplos* will be pointed out in the footnotes as they occur in the text.

⁴ Gayangos, *op. cit.*, p. 445.

⁵ Amador de los Ríos, *Hist. crit.* (Madrid, 1865), Vol. IV, p. 319.

Herman Knust advances two explanations.¹ He supposes, first, that several stories at the beginning had been lost and that in these lost stories might be found the clue to the strange title. We know that Knust was perfectly correct in supposing that several of the first stories had been lost and we also know, what he did not, just what those stories were. Having established the correct fable-order, we find that the *Gatos* lacks the initial prologue and at least nine fables.² Now, neither in the prologue nor in any one of these stories is there the slightest reference to a cat. Knust's second theory is of less importance. Puzzled by the reference in XXIV to *El Libro del Oso*,³ he assumed that it may have been the custom to give collections of animal stories the name of some one animal. This argument is overthrown by the discovery that the correct reading is *Ose* (i. e., the Book of Hosea) instead of *Oso*.⁴ This leaves Knust with no other Spanish instance of a collection of animal apologues bearing the name of a single animal.

Baist⁵ supposes that there may have existed an illuminated MS in which the paintings of cats figuring in *Enxienplos* IX, XI, XVI, XXXIV, XXXVII, LVI, LVII were sufficiently prominent to give the work its title.⁶ Of course Baist intends this merely as a suggestion. We have no evidence to show that an illuminated MS, either in the Spanish or the Latin, ever existed. But, assuming that there was an illuminated MS, why should the cat have given the collection its name rather than the wolf or the fox? It will be observed that the cat figures in seven fables. The wolf

¹ *Jrb. f. rom. u. eng. Lit.*, Vol. VI, p. 130.

² For these stories, cf. the fable-order given above.

³ Cf. Gayangos, *op. cit.*, p. 549.

⁴ Cf. my article in *Mod. Lang. Notes*, January, 1905. Since then, Menéndez y Pelayo in his *Orígenes de la novela* (Madrid, 1905), Vol. I, p. civ, repeats the same mistake. In discussing the *Libro de los exemplos* and the *Gatos* he says: *No fueron ciertamente las únicas obras que se compusieron ó tradujeron al castellano en aquella primera edad de nuestra literatura. En esos mismos libros encontramos mencionados otros cuyos títulos excitan sobremana la curiosidad. ¿Qué sería el Libro del Oso, alegado en el de los Gatos? ¿Qué el libro de las trufas de los pleytos de Julio César, citado por el compilador del Libro de los Exemplos?* The latter title, like *El libro del oso*, is due to a paleographic blunder, as Dr. M. A. Buchanan has shown (cf. *Mod. Lang. Notes*, December, 1904). Menéndez y Pelayo depends almost entirely on Amador de los Ríos for his information about the *Gatos*. It is only in the *Adiciones y Rectificaciones* that he indicates positively that the work is a translation from the Latin. He also gives there a reference to Knust's article in the *Jahrbuch*. He apparently does not know Voigt, Hervieux, and Herlet.

⁵ Cf. Gröber's *Grundriss*, Vol. II², p. 414, Anmk.

⁶ The numbers here as always are according to my system, not to that of Gayangos.

appears in ten (II, XIV, XV, XIX, XX, XXI, XXIV, XXIX, XLIII, LIX). Notice that the wolf appears in II, whereas the cat first appears in IX. The fox appears in eight (XIV, XV, XXV, XXXVII, XLVI, L, LI, LII). The lion appears in Fables VII, XV, XX, XXIV, XXXIV, XLIII, LIX, and the lion's skin is mentioned in XXIII. The mouse appears in six fables, and other animals are mentioned a few times. Why should not illuminated drawings of these animals have been as striking as those of the cat?

A late utterance on the subject is that of Menéndez y Pelayo who says: *Acaso el autor entendía figuradamente por gatos á los que son blanco predilecto de su sátira.*¹ If that were so, we should expect to find the cat typical always of the same thing. But what is the case? In IX the cat stands for the hypocritical clerk; in XI for the devil; in XVI for the churchman who plunders his charge; in XXXIV for those using foul language; in XXXVII for the simple and the good; in LVI for the clergy who revolt against tyrannical bishops and abbots; in LVII for God. There is surely nothing in all this that would justify one in considering the cat as typical of those incurring Odo's anger.

None of the foregoing explanations appears plausible to me. To my mind, the most natural explanation is that the word *gatos* is the result of a paleographic blunder. Throughout the text most of the absurdities and errors are due to mistakes on the part either of translator or scribe. To assume something of the kind to have occurred in the title, seems to me the most natural explanation. But to determine just what the error was is extremely difficult, if not impossible. To make my argument convincing, it would be necessary to find some word so closely resembling *gatos* and so manifestly belonging in the title that there would be no room for doubt. Yet everybody knows that words having only a remote resemblance are constantly confused by the scribes. All I shall attempt to do then is to make a few suggestions as my predecessors have done. It is extremely doubtful whether the mystery of the title *Gatos* will ever definitely be solved, unless another MS, throwing light on the subject, be discovered.

¹ *Op. cit.*, p. ciii.

If the text of the *Gatos* is a translation from the Latin, it is possible that the title is a translation also. It is well to start our inquiry by ascertaining the correct Latin title. The title borne by the Corpus Christi 441 is: *Incipit prologus in parabolis magistri Odonis ad laudem ipsius qui est alpha et omega*.¹ At the end we find: *Expliciunt parabole magistri O. ad laudem ipsius qui est alpha et Ω*. The titles vary greatly in the various MSS.² In nearly all occur the words *Magistri Odonis* or *Otonis*. Could these words, written in abbreviated form, and not being understood as a proper name, have been changed to *Gatos*? In such a case, we should have a no more arbitrary change than the rendering of *traha* by *galápago* (LV). It may well be objected that if the prologue and nine initial fables are lost in the Spanish, we should hardly expect the original title to be preserved. To this it may be said that the title was in the best MSS repeated at the end and from there could have been restored to the beginning.

Another possibility is that the original title was *El libro de los quentos*. *Quentos* and *gatos* could easily be confused. Throughout the text *g* and *q* are frequently wrongly interchanged. The word *enxiemplos* would be a more natural word to use than *quentos*, but two works in the same codex could not well have the same title. Moreover, there is an instance of the use of *quentos* in this way at this same period where, in the *Espejo de los legos* MSS, there are frequent references to a *Libro de los quentos*.³

Other possible explanations of the title have occurred to me, but it is useless to multiply suggestions. I insist upon neither of the above-attempted explanations, only on the general principle that a paleographic blunder probably is the cause of this strange title.

¹ This is evidently the title in its true and original form. The best MSS closely approximate it. Hervieux, *op. cit.*, p. 72, gives this title differently from the way it appears in the text, p. 173.

² For the titles borne by the various MSS, cf. Hervieux, *op. cit.*, pp. 48 ff.

³ I am unfortunately unable to say exactly what work is referred to by the title *Libro de los quentos*. The title is of course the translation of some Latin title cited by Hoveden. The book was apparently some collection of stories about the saints and fathers. Not seeing at the time when I had access to the MSS that it had any bearing on this subject, I made no effort to identify the work.

SOURCES

It is no part of my task to investigate the sources of Odo of Cheriton's fables. Herlet, in the work to which I have already several times referred, has attempted to do this in the case of those stories which have to do with the Aesopic fable. Those narratives which are derived from the Bestiaries and a large number of miscellaneous tales, he purposely leaves unnoticed. But while a more thoroughgoing study of Odo's sources is much to be desired, it does not come within the scope of this investigation.

The most important portion of *El libro de los gatos* not traceable to Odo is found in *Enxienplo* XXV. This story is an awkwardly joined composite of two similar tales, only the first of which goes back to Odo.¹ For the source of the first story, cf. Herlet.² Odo undoubtedly obtained the story, directly or indirectly, from some version of the Romulus,³ which in turn got it from Phaedrus.⁴ For a further study of this tale, cf. Köhler.⁵ That in the original of Odo this story appeared without the addition of a second seems certain. In none of the MSS other than the Spanish version does it appear, in so far as I have been able to determine, although the addition may have taken place in the Latin fully as well as in the Spanish. Odo concludes with a verse which plainly marks the end of the fable: *Et quandoque nocet omnia uera loqui*.⁶

The other story added to this is one of the best-known and most widely disseminated of folk-tales. Nearly every nation of western Asia, northern Africa, and continental Europe has its version. The most complete study of this folk-tale has been made by Köhler.⁷ I shall not reproduce the very complete list of variants there described. Next in importance to the work of

¹ I have been anticipated in pointing this out by Becker, *Literaturblatt f. ger. u. rom. Phil.*, Vol. XXVI, p. 374. Köhler failed to observe this, although he has made separate studies of both stories.

² Herlet, *Beiträge zur Geschichte der äsopischen Fabel im Mittelalter* (Bamberg, 1892), p. 16.

³ *Romulus* (ed. Oesterley, Berlin, 1870), p. 82.

⁴ Hervieux, *op. cit.*, Vol. II, p. 150.

⁵ Köhler, *Kleinere Schriften* (ed. Bolte, Berlin, 1900), Vol. II, pp. 369 ff.

⁶ Voigt, *op. cit.*, p. 122, says: *Der Spruch stammt wörtlich aus Pamphili Mauril. eleg. de amore III 54* (Goldast catal. p. 79).

⁷ *Op. cit.*, Vol. I, pp. 281 ff.

Köhler is that of Cosquin,¹ whose bibliography has been utilized by Bolte in bringing the Köhler article up to date. To the bibliography offered by Köhler and Bolte, I have only a few additions to make.

Allusion is made to an ancient Hebrew version of this story published by Gaster in *Folklore*, Vol. VII, p. 217. But no allusion is made to an almost identical Hebrew version published by Schechter in the same journal, Vol. I, p. 277, of whose existence Gaster too was apparently unaware.

Allusion is made to Andrews, the story of "Les deux marchands," *Contes Ligures* (Paris, 1892), pp. 55 ff., but no mention is made of "Le méchant frère," pp. 271 ff., a much more complete and interesting version of our story. Andrews also gives references to Visentini, *Fiabe mantovane*, No. 17, and to Wratislaw, *Slavonic Folk-Tales*, No. 14, which ought to have been utilized.

Köhler and Bolte make no mention of the important study devoted to this tale by Clouston, "The Good Man and the Bad Man," *Popular Tales and Fictions* (Edinburgh and London, 1887), Vol. I, pp. 249 ff. Clouston's bibliography is very incomplete. He is ignorant of much that has been said before him, but as an orientalist he mentions several eastern versions not previously pointed out.

Groome, *Gypsy Folk-Tales* (London, 1889), p. 112, has a most interesting version of the story gathered among the Bukowina Gypsies.²

Two recent works by the Hungarian, Lajos Katona, offer new material for the study of this fable.³ The Pelbárt story reproduced by him agrees with the *Gatos* version in several important particulars. There is a wager ending in the blinding of the exponent of justice, who recovers his sight, cures a princess of blindness, is heaped with riches, and the advocate of injustice is punished. The points of difference are that demons rather than

¹ Cosquin, *Contes populaires de Lorraine* (Paris, 1887), Vol. I, pp. 84 ff.

² Groome gives a reference to another version unnoticed by Köhler and Bolte: Denton, *Serbian Folk-Lore*, pp. 83 ff.

³ Katona, *Temesvári Pelbárt példái, székfoglaló értekezés K. L. I. tagtói* (Budapest, 1892). Katona, *Specimina et elenchus exemplorum quae in Pomerio serm. quadragesimalium et de tempore Fr. Pelbarti Temesvár occurrunt* (Budapest, no date). Bolte gives a reference to Katona, *Ethnol. Mitteil. aus Ungarn*, II, 38, 159.

animals reveal the secret of curing blindness; the cure is effected by a herb instead of water; the princess is cured instead of the king, and she is afflicted with blindness rather than dumbness. The unjust man is blinded rather than killed. These are variants found in many other versions. Katona cites another version from cod. lat. saec. XV, n. 123, Mus. Nat. Hung., *qui "Magister Esopianus et Avianus inscribitur."* Two friends wager their eyes as to the relative merits of Truth and Falsehood. Being in Rome, they leave the question to many citizens whom they meet, who render a verdict in favor of Falsehood. Truth is blinded and lies down in a doorway. Rome happening to be without a king, an important senator is informed by an angel from heaven to seek a blind man in an indicated portal, to cure his blindness by means of dew, and to make him king. Truth thus becomes king, and Falsehood wishing a similar fortune has himself blinded. He remains blind for life. Here we seem to have a crossing of our story with the Alexis legend.

Becker, speaking of the story in question, says:

Diese Erzählung ist in zahlreichen Varianten verbreitet, die alle— auch die bei Pauli, *Schimpf und Ernst*—unzweifelhaft auf Pelbárt zurückgehen, alle bis auf eine: im *Libro de los gatos* . . . Wie wohl dieses Märchen einerseits nach Spanien, andererseits nach Ungarn gelangt sein mag? Pelbárt hat es gewiss nicht aus dem "Katzenbuch," eine gemeinsame Quelle ist nicht nachgewiesen. Sollte es etwa nach beiden Ländern direkt aus dem Orient gekommen sein? Vgl. über eine ältere jüdische Fassung, R. Köhler *Kl. Schr.* I, 287, *Folk-Lore* VII, 230.¹

There are mentioned in the Köhler article, which it will be seen Becker knows, several oriental versions such as that found in the *Arabian Nights*, which the reviewer might also have mentioned as well as the Jewish version. But if we assume that Becker has reference merely to European folk-lore variants, it still seems to me impossible to believe that a story so varying in detail and so widely disseminated can owe its source exclusively (with the single exception of the *Gatos*) to a Hungarian preacher of the late fifteenth century.

Although several who have studied this story have referred to

¹ *Loc. cit.*, p. 374.

versions found in the *Arabian Nights*, two new variants and some new material in the way of bibliography are offered by Chauvin.¹

It must now be inquired which of the many variants most closely resemble the *Gatos* version. Like my predecessors, I have been unable to discover a direct source. Neither can I undertake to say whether the story, as we have it, first appeared in the Spanish or in some Latin MS of Odo, in which latter case it may have been written in some other country than Spain. The fact that the moral is formally introduced by the word *Enxiemplo*, nowhere else the case in the *Gatos*, may indicate that the story was copied from some other formal collection of *exempla*. The whole tone of the story is oriental. Beyond the ejaculation, *Santa Maria!* there is nothing European in it. Many later versions have a distinct local flavor.

Köhler has shown that the German and Scandinavian versions agree closely with ours. Of these, the closest is that of Pröhle, *Märchen für die Jugend*, No. 1, where not only is the wager preserved, but the animals mentioned are the same. Those of Grundtvig, *Gamle danske minder*, Vol. III, p. 118, and Asbjørnsen und Moe, *Norske Folkeeventyr*, No. 49, lack the wager, but animals rather than witches or devils reveal the secrets. It is not surprising if in the course of centuries, these orally transmitted stories vary so much from our older tale. A closer resemblance may therefore not indicate closer original relationship so much as greater fidelity in transmission. The French versions as a whole do not bear as close a resemblance to the *Gatos* as do the German. The versions of Cosquin² and Cerquand³ lack the wager but mention animals.

A version which seems to me to preserve the tale in a form close to the original and to bear a resemblance to the *Gatos* version is one written in the Pämîr dialect, the most northeasterly of the Iranian group of languages.⁴ The story is as follows: A

¹ Chauvin, *Bibliographie des ouvrages arabes* (Paris, 1901), Vol. V, pp. 13-15.

² *Op. cit.*, pp. 84 ff.

³ Cerquand, *Légendes et récits populaires du pays basque* (Pau, 1875), Vol. I, Nos. 94, 95.

⁴ Shaw, *Journal of the Asiatic Society of Bengal*, Vol. XLV, 1876, pp. 177 ff. Reproduced in the *Grundriss d. iranischen Phil.* (eds. Geiger u. Kuhn, Vol. I, Pt. II, Strassburg, 1898-1901), pp. 333 ff. This version, which has not been cited by any of the authors whom I have studied, was indicated to me by Dr. Pietsch.

good man and a bad man set out on a journey. The bad man has bread, the good man none. The latter, suffering from hunger, parts with an eye for a little bread. Later he loses the second in the same manner. A friendly dog leads the good man to a pit where he decides to pass the night. While there he overhears the conversation of a wolf, a bear, a fox, and a witch. The fox relates that the king's daughter is blind but can be easily cured if one were to kill a she-goat and apply the hide to the princess. The bear relates another method of curing blindness. Near the pit there is a plane tree and near the plane tree a pond. One has only to dip one's hand in the water, rub it on the plane tree, and then on one's eyes to be cured. In the morning, the good man cures himself in the second of the two ways indicated, then the princess according to the manner prescribed by the fox. He marries the princess and becomes king. He obtains revenge by hiding a treasure in the pit and telling his cruel friend about it. The latter is discovered and killed by the animals.

It will be observed that the *wager* feature is lacking. An interesting characteristic is that both animals and a witch take part in the meeting. This suggests the possibility that both the fables which mention witches or spirits and those which mention animals may go back to an original which combined the two. The animals mentioned in this story are precisely those mentioned in the *Gatos*.

A similar observation may be made about the means of curing blindness mentioned in the various versions. In some the cure is brought about by the application of water; in others by the application of grass, the leaf of a certain tree, or some vegetable. In the cure suggested by the bear, we have apparently a combination of the water and the vegetable cures.

Fable XL, the other tale which I have been unable to trace back to Odo, is a banal account of a miracle worked by a cross. The motive is similar to many others to be found in monkish chronicles. In this connection, cf. the almost identical story, reproduced in the note to Fable XL, which I found ascribed to Odo in the *Espejo de los legos*. (Cf. p. 65.)

As for the sources of the fables which go back to Odo, I shall

merely give references to Herlet who has already investigated the subject, and to Chauvin whose admirable *Bibliographie des ouvrages arabes* gives nearly all that is necessary to the student in the way of bibliographical aid for the study of fable literature. I shall also try to indicate such parallels as are to be found in the old Spanish literature. Herlet refers to the fables according to Hervieux's numeration. Cf. table in section on Fable-Order above.

THE LITERARY VALUE OF *EL LIBRO DE LOS GATOS*

Various have been the judgments pronounced by the critics as to the literary value of *El libro de los gatos*. The earliest to express their opinions were unaware that the work is a translation and hence were guilty of many absurd errors.

Pascual de Gayangos, in his Spanish translation of Ticknor's *History of Spanish Literature*¹ was the first to make generally known the existence of the codex containing the *Enxemplos* and the *Gatos*. He was also the first to publish the two named works in Vol. LI of the Rivadeneyra series. His estimate of the worth of the *Gatos* is singularly inadequate and mistaken. After writing at length of the *Enxemplos*, he says: *desde el fol. 161 hasta el fin, se halla una coleccion de cuentos, recogidos sin mas objeto aparente que el de entretener ó agradar á los lectores.*² To one acquainted with Odo's intense earnestness, such a characterization is little short of ridiculous.

Ticknor, in editions of his *History of Spanish Literature* published subsequently to the appearance of Gayangos' work, makes reference to the *Enxemplos* and the *Gatos* in a note. He says of the *Gatos*: "It (*El libro de los enxemplos*) is followed in the same volume by another collection of tales and fables called *El libro de los gatos*, but it is a work of small value." This sweeping assertion is to be attributed probably to the misleading dictum of his predecessor.³

A more kindly critic and the real discoverer of the *Gatos* as a work of true literary merit, was José Amador de los Ríos, who,

¹Ticknor, *Historia de la literatura española* (translated by Pascual de Gayangos, Madrid, 1851), Vol. I, pp. 502 f.

²Gayangos, *Escritores en prosa* (Madrid, 1884), p. 445.

³Ticknor, *History of Spanish Literature* (Boston, 1891), Vol. I, p. 81.

however great the errors into which he fell, was not as blind as his predecessors.¹ He sees in it a work of satire of the first importance. He recognizes fully the nobility and courage of the writer in upholding the down-trodden peasant against robber baron and self-seeking priest. His patriotic pride is untroubled by a knowledge of the fact that the original version was written in England. But de los Ríos is in the main correct in his judgments. To quote:

Antes bien, aunque mucho menos numerosa y desprovista de los epígrafes poéticos que exornan la gran coleccion ya reconocida, (the *Exenplos*) ofrece esta mayor interés á la crítica, por el sentido práctico que la anima, encaminada á producir el efecto inmediato de la correccion de las costumbres, por medio de la sátira. Mas no es la sátira del Libro de los Gatos la mezquina y bastarda satisfaccion de odios personales, nacidos en la tristeza del bien ageno y alimentados por el anhelo de alevosas venganzas: protesta noble de la virtud contra los vicios que plagaban la sociedad española del siglo XIV, manifestacion generosa del sentimiento de la justicia contra la opresion egercida por las clases privilegiadas, en cuyas manos estaban el poder y las riquezas, cumple la sátira en este raro monumento con la inevitable ley de su legítima existencia, revelando el angustioso estado interior del pueblo, en cuyo seno recibia extraordinario cultivo.

Hermann Knust is another who values the *Gatos* more highly than does Ticknor.² He, too, is wholly unaware that the work he discusses is a translation until enlightened by Hermann Oesterley, the first to point out the true source of the Spanish work.³ Knust appreciates thoroughly the satiric side of the *Gatos*, the high moral purpose of the author, and the higher conception of Christianity which it has, compared to that of the *Enxemplos* and similar collections. But he goes astray when he assumes the *Gatos* to be an original work, and through internal evidence, tries to prove that it was written in Spain during the reign of Alfonso el Sabio.

Menéndez y Pelayo,⁴ the latest critic to pronounce an opinion,

¹ Amador de los Ríos, *op. cit.*, Vol. IV, pp. 320 ff.

² Knust, *Jrb. f. rom. u. eng. Lit.*, Vol. VI, pp. 119-41 ff.

³ Oesterley, *Jrb. f. rom. u. eng. Lit.*, Vol. IX, p. 126.

⁴ Menéndez y Pelayo, *Origenes de la novela* (Madrid, 1905), Vol. I, pp. ciii ff.

considers the *Gatos* collection to be much better written than the *Enxemplos* or any similar collection in Spanish with the one exception of that of Juan Manuel. As with Amador de los Ríos, what impresses him in the *Gatos* is its satiric element.

Lo que importa menos es el apólogo, que á veces no pasa de una ligera comparación ó semejanza, sino la sátira enconada, acerba, feroz, que recuerda el espíritu y aun los procedimientos del Roman de Renart en sus últimas formas. Esta sátira, no blanda y chistosa como la del Archipreste, sino armada de fuego y disciplinas, recae sobre las más elevadas condiciones sociales: sobre los magnates y ricos hombres tiranos, robadores y opresores de los pobres; sobre la corrupción y venalidad de los alcaldes y merinos reales, pero muy especialmente sobre los vicios de la clerecía secular y regular.

THE PRESENT EDITION

In the present edition I have striven to give an accurate and intelligible text of *El libro de los gatos*. All important deviations from the manuscript have been indicated in the variants, so that the accuracy of my reconstructions can easily be controlled. Insertions in the text are inclosed in brackets. Words and phrases which I have rejected are placed in the variants, although in the case of some of the fables reprinted from *El espejo de los legos*, I inclose the rejected readings in parentheses. In order not to expand unduly the variants, I have not indicated such minor errors as the failure on the part of the scribe to write a cedilla or a tilde, except in those cases where my interpretation of the text may be open to criticism. While most careful to preserve the Old Spanish orthography, I have not attempted to reproduce the various methods of writing the letter *s*. The doubling of *s*, I have, however, indicated, although it is often extremely difficult to decide whether or not the *s* is doubled in the manuscript. I transcribe *i* or *j* consonant by *j*; *i* or *j* vowel by *i*. The signs of the conjunction *ç*, *E*, and *e*, I transcribe always *e*. The abbreviation for the word *man*, I resolve always *ombre*, that being the orthography when no abbreviation is employed. The punctuation and capitalization are for the most part my own; there is little of either in the original.

(fol. 161r)

Aqui comiença el libro delos gatos e cuenta luego un enxienplo delo que acaesçio entre el galapago e el aguilla.

I

El galapago seyendo en los lugares del mar fondos rrogo al aguilla que lo sobiesse al alto, ca deseaua ver los campos e las montañas. El aguilla otorgo quanto el galapago demandaua e subiolo muy alto e dixole: Vees agora lo que cobdiçaste ver, montes e ualles? E dixo el galapago: Pagome que lo veo. Mas querria estar en mi forado en la arçilla. E rrespondio el aguilla: Cumple auer uisto lo que cobdiçaste. E dexolo caer en manera que fue todo quebrantado.

El galapago se entiende en algunos onbres que son pobres lazadros en este mundo o por auentura que han asaz segun su estado mas non se tienen por contentos con ello e desean sobir en alto e bolar en alto en el ayre. E ruegan al diablo que los suba en alto en qualquier manera, ansi que por derecho o por tuerto o con grandes falsedades, por fechizos o por trayçiones o por otras artes mallas, algunas vezes façellos sobir el diablo e subellos muy alto. E despues quando ellos entienden que su estado es muy peligroso cobdiçian estar en el estado de antes, donde pidieron. Estonce el diablo e dexalos caer en la muerte. E despues caen

The first two lines of each story are usually indented to afford space for future illumination. As usual where this has been done, the first letter is written small and faint and separate from the rest of the word.—10. e. lo a. e bolan (lo written by another hand and with different ink).

Herlot, *Beiträge zur Geschichte der äsopischen Fabel im Mittelalter* (Bamberg, 1892), pp. 37-44.

Chauvin, *Bibliographie des ouvrages arabes*, Vol. II, p. 90.

Kalila et Digna (ed. Allen, Macon, 1906), pp. 49 ff.

Title. *aguilla*. The constant interchange of *I* and *II* in this text in all positions is its most striking linguistic peculiarity. For this interchange, most commonly found in Leonese documents, cf. Morel-Fatio, *Rom.*, Vol. IV, pp. 31-33; Gessner, *Zschr. f. rom. Phil.*, Vol. XVII, p. 4; J. Leite de Vasconcellos, "Philologia mirandesa," *Rev. Hisp.*, Vol. VI, p. 411; Menéndez Pidal, *El dialecto leonés* (Madrid, 1906), pp. 31 f.

1. *del mar* is possibly a faulty translation. Latin: *Tortuca manens in locis hu[m]idis et profundis*. The Corpus Christi MS 441 is the one cited in these notes unless it be otherwise indicated.

2. *al alto*. For the use of the masculine article with the adjective where the neuter is now used cf. Cuervo, *Notas* (Paris, 1898), p. 47; Tobler, *Vermischte Beiträge*, Vol. II (Leipzig, 1894), p. 184.

8. *entiende en*. The one instance our MS affords of *en* as complement of *entenderse*. The almost invariable complement is *por*. In XI, l. 33, *a* is used three times. Where an infinitive follows, e. g., XXIV, l. 85 or a clause, XXIII, l. 18, the prepositional complement is omitted.

10. For this use of *conello*, cf. Gessner, "Der spanische Personal-Pronomen," *Zschr. f. rom. Phil.*, Vol. XVII, p. 13.

en alto en el ayre may need emendation. Latin: *super pennas uentorum*. *Alas* may have been confused with *alto* in an early Spanish version.

16. For this use of *e*, cf. Meyer-Lübke, *Gram.*, Vol. III, §653. Cf. III, l. 1.

enel infierno do todos son quebrantados si se non arrepien de antes dela muerte.

20 Ansi, qui suben por escallera de pecados
he caen en mal lugar de sus grados.

19. anfi q.—20. m. l. mal de su grado.

17. *si se non arrepien*. For other examples, cf. XXV, l. 95; LI, l. 16; and LIV, l. 27. For the subject of interpolation between the object pronoun and its verb, cf. Chenery, *Publications Mod. Lang. Ass. of America*, Vol. XX, pp. 1 ff.

For *de antes* as equivalent to *antes*, cf. Cuervo, *Diccionario*, s. v.

19, 20. These lines translate the Latin:

*Sic [est] qui [stultus] scandit pernicibus alis;
Incidit a scalis in loca plena malis.*

For a similar mediaeval proverb, cf. the following from the *Proverbia Heinrici* (ed. Mallen-hoff und Scherer, *Denkmäler*, Berlin, 1892), Vol. I, p. 65. *Qui petit alta nimis, retrolapsus ponitur imis*. Cf. also Vol. II, p. 147, for a very complete account of this and related proverbs. The words in brackets have been supplied by Hervieux in the Corpus Christi text from other MSS. Observe the agreement of the *Gatos* with the Corpus Christi. For *e* in the conclusion, cf. Tobler, *op. cit.*, Vol. II, p. 54; also Meyer-Lübke, *op. cit.*, § 652. Suchier, *Denkm. prov. Lit.*, Vol. I (Halle, 1883), p. 510, gives useful references to other treatments of the subject. Other examples in the text: XVI, l. 17; XXIV, l. 8; XXV, l. 29; XXXII, l. 19.

II

ENXIENPLO DEL LOBO CONLA ÇIGUEÑA (fol. 161v)

Vn lobo atraesosele hun hueso enla garganta e queriase afogar.
E sus onbres fueron ha buscar el phisico e acordaron entresi que non
aui a phisico que le podiese dar mejor consejo que la çigueña que auia el
pescueço luengo que le podria mejor sacar el hueso. E fueronla a bus-
5 car e fallaronla. E desque la ouieron falado dixeronla: Amiga, nuestro
señor el lobo tiene vn hueso atraesado enla garganta. Rrogamoste alla
llegar. E prometieronla que la farian mucho bien. Ella fue alla e sacole
el hueso al lobo. E desque gelo ouo sacado, dioxles que le diesen lo que
le auian prometido. E dixo el lobo: Non te daran nada, ca asaz te deurias
10 de tener por contenta del bien que te fiçe quando te tenia la cabeça enla
garganta e te la podiera comer si quisiera.

Ansi acaesçe algunas vegadas allos labradores o alos onbres que siruen
allos señores. Quando les piden que les fagan merçet porel seruicio que
les han fecho, rresponden luego los señores: Asaz te fago de bien quando
15 non te fago quanto mal podria fazer. O commo otros señores diçen asus

Herlet, *op. cit.*, pp. 16, 19.

Chauvin, *op. cit.*, Vol. III, p. 69.

Juan Ruiz (ed. Ducamin, Toulouse, 1901), p. 47.

1. For similar examples of anacoluthon, cf. XI, ll. 8, 37; XXXII, ll. 5, 11; LVII, l. 26; LVIII, l. 1. It would be easy to avoid anacoluthon in these cases by making the noun an indirect object, but cf. Nyrop, *Rom.*, Vol. XVIII, p. 502.

2. *Obres* is thus used with references to animals in XV, l. 11, and XXXIV, l. 2.

3. Latin: *Ciconia habet longum rostrum et poterit os a guttere extrahere*. This would seem to point to *e* rather than *que*.

14. This abrupt change from the plural to singular occurs in the Latin as well, where, however, the treatment is less awkward.

uassallos que: Te dexo veuir que bien te podria matar si quisiere. Otrosi
 dicen allos onbres que les siruen quando dicen que les fagan merçet:
 Asaz uos fago quando uos fago el bien que puedo. Si desto non uos
 pagades, yd buscar otra vida. Non paran mientes en commo han seruido
 diez o ueynete años, lleuando muchas mallas noches e muchos mallos dias
 por los seruir o puesto muchas vezes el cuerpo (*fol. 162r*) a peligro de
 muerte porellos. E quando les demandan que les fagan merçet, dicen
 que lla vaya[n] buscar a otra parte e an de fincar alli conel. E quando
 non lles dan lo que han menester, anllo de tomar o anllo de furta[r].
 E quanto pecado ellos façen, todo es por culpa del señor.

16. T. podría d.—23. q. llo v.

16. For *que* indicating a transition from indirect to direct discourse, cf. Tobler, *Beiträge*, Vol. I (Leipzig, 1902), p. 264; Weigert, *Untersuchungen zur spanischen Syntax* (Berlin, 1907), pp. 216 ff. For other examples, see the text: XXV, l. 15; LI, l. 3.

III

ENXIENPLO DEL AUE DE SANT MARTIN

Vna aue que llaman en España el aue de Sant Martin e es ansi
 pequena commo vn Ruy Señor e aquesta aue ha las piernas muy fermosas
 ha manera de junco. Acaesçio ansi que vn dia çerca la fiesta de Sant
 Martin, quando el sol sta caliente, que esta aue se echo al sol çerca vn
 arbol e alço las piernas e dixo: Si el çielo cayese sobre mis piernas, bien
 lo podria yo tener. E ella que ouo dicha esta palabra, cayo vna foja del
 arbol cabella. Espantosose mucho ha deshora e començo de bolar diziendo:
 Sant Martin, commo non acorres atu aue?

Tales son muchos en este mundo que cuidan ser muy rreçios e al
 tienpo del menester son fallados por flacos commo cuenta delos fijo[s] de
 Effrem, [que] ar[m]ado[s] delos arcos, enlla batalla boluieren las espaldas

2. v. Fui S.—10. d. afrearado d.

The source of this story is best treated by Liebrecht, *Jrb. f. rom. u. eng. Lit.*, Vol. III, p. 151 (a review of Benfey's *Pantschatantra*).

Kalila et Digna (ed. Allen), p. 156.

Title. The bird of St. Martin is some bird of the martin family (*Hirundinidae*), possibly the ringtail (*Circus cyaneus*), called in French *l'oiseau de St. Martin*; or the king-fisher (*Alcedo ispida*), in French, *martin-pêcheur*; in Spanish, *martin pescador*. Rolland, *Faune populaire de la France* (Paris, 1879), Vol. II, p. 24, says the bird owes its name to the fact that its migratory period begins near Martinmas. Cf. Wolf, *Deutsche Mythologie* (Göttingen, 1852), Vol. I, pp. 52 f.; for another explanation of the name; cf. also Grimm, *Deutsche Mythologie* (Berlin, 1878), Vol. III, p. 326. Liebrecht, *loc. cit.*, gives other references.

6. Our MS wavers between agreement and non-agreement in the case of past-participles in compound tenses, an evidence that the date is prior to the sixteenth century; cf. Cuervo *Notas*, p. 67.

11. The allusion is to Ps. 77:9 (all scriptural references are to the Vulgate). Odo's version of this verse is as follows: *Filii Effrem, intendentes et mittentes arcum, conuersi sunt in die belli*. I take *armados* to be a translation of the Latin *intendentes et mittentes*, the translator striving to reproduce the general meaning rather than to make a literal translation.

e fueron. Puede onbre esto apodar[a] algunos caballeros. Quando tienen la cabeça bien guarnida e de buen uino dígen que pellear[i]lan con tres Franceses o que uençerian los mas fuertes dela tierra e despues
 15 espanto: Sant Martin, acorre atu auezilla.

Otrosi algunos que profaçon de otros que son flacos e de flacos coraçones que si ellos se uiessen [en] tal, quiza que lo seran ellos mas. Otrosi eso mesmo acaesçe a otras personas que profaçon (*fol. 162v*) dellos peca-
 20 dos agenos e por ventura que han ellos fechos otros talles o peores que aquellos. E aunque non los ayan fechos, non paran mientes que si dios non lo[s] guardasse que caerian ellos en otros talles pecados o peores. Mas si ellos parasen mientes la palabra que diçe nuestro Señor Ihesu Christo enel euuangelio, que veen la paja enel ojo ajeno e non la uiga
 25 lagar que esta enel suyo, mas non la ponen por obra asi commo lo mando Ihesu Christo quando dixo: Si quisieredes profaçar de otro, sacad la uiga lagar que tenedes en vuestro ojo e despues profaçad de la paja que tiene el otro enel suyo.

17. t. o q. — a. e e. — 19. a. o e — 23. l. uigar l. — 24. n. le p.

12. Examples of the *vocal embebida* are common in this text. Cf. Tobler, *Vermischte Beiträge*, Vol. I, pp. 218-27, and Fitz-Gerald, *Versification of the Cuaderna Via* (New York, 1905), pp. 49 ff. Examples where *a* is omitted before another *a*: VII, l. 16; XV, l. 20; XVIII, l. 6; XX, l. 27; XXII, l. 3; XXV, l. 84; XXIX, l. 4; XLI, ll. 5, 32; XLII, l. 2. As the "personal *a*" is so frequently omitted at this period of the language, only indirect object examples have been chosen. Examples of the *vocal embebida* with *e* will be given in another place.

13. The Latin MSS here add in French: *O sein Martin, eide nostre (sic) oiselin*.

16. What follows is evidently a gloss, whether due to the translator or to some predecessor, I have been unable to determine. I find it in none of the available Latin versions. Its application to the story is none too good.

17. For other examples of this type of conditional sentence, cf. XXIV, l. 8, and XL, l. 12. Cf. Gessner, "Die hypothetische Periode im Spanischen," *Zschr. f. rom. Phil.*, Vol. XIV, p. 65.

22. A similar anacoluthon can be found in XXVII, l. 8.

23. *Euuangelio*—the regular orthography in this text. Numerous instances of the same spelling are to be found in the *Enzenplos* portion of the codex. Cf. Matt. 7:3-5.

IV

ENXIENPLO DEL CAÇADOR CONLAS PERDIÇES

Vn caçador andaua caçando perdiçes e auia malos ojos e llorauante mucho. Dixo vna perdix alas otras: Catad que santo onbre es este! Dixo la otra perdix: Por que diçes que este onbre es santo? Rrespondio

2. C. que que s., first que erased.

Herlet, *op. cit.*, pp. 16, 21.

Chauvin, *op. cit.*, Vol. II, p. 151.

Juan Manuel, *El Conde Lucanor* (ed. Knust, and Birch-Hirschfeld, Leipzig, 1900), pp. 55-57, 334-36.

Title. The Latin title is: *De oculis Calvi Lacrimantibus et Perdiciibus*. The word *calvi* seems without sufficient motivation. It is probably a faulty reading of the Latin.

la otra: Non vees commo lora? E la otra rresponديو: E tu non vees commo nos toma?

Bien ansi es e ansi nos contesse a muchos obispos e muchos perlados e a otros señores que paresçe que son buenos e façen grandes oraçiones con lagrimas, matando alos sus subjetos. E tomanles lo que han a sinrreçon. Maldichas sean las lagrimas e las oraçiones delos tales.

4. For *e* introducing a question, cf. Diez, *Gram.*, Vol. III, pp. 1059 f.

7. For *que* as a relative conjunction, cf. Diez, *Gram.*, Vol. III, pp. 1940 ff., and Gessner, "Der spanische Relativ- und Interrogativ-pronomen," *Zschr. f. rom. Phil.*, Vol. XVIII, p. 489.

9. For other instances of this orthography of *razón*, cf. VI, l. 3, and XI, l. 36. The change of *a* to *e* is due to the influence of the *r*. Cf. Pidal, *Gramática Histórica Española* (Madrid, 1905), § 17, 4. Instances of the orthography *rreçon* abound in the *Enxenplos* portion of the codex. In *Enxenplo* CCLXXXI (Gayangos' numbering), occurs the form *Rizon*, a development parallel to that of *rancon*, *rencon*, *rincón*, mentioned by Pidal. Instances of the same change of *a* to *e* are afforded by the forms *perrocha* and *perrochanos*, XVI, ll. 8 and 15. The form *anser*, XV, l. 9, is probably attributable to the Latin, as Odo uses the forms *anserem*, *ansere*. Similarly the form *Gallar*, occurring six times in XXIV by the side of *Gallar*, may be explained by the Latin *Gualterius* of the original. The form *tres* for *tras*, LIX, l. 10, is another interesting example.

Forms like *bendicho*, *maldicho*, *bendito*, *maldito*, occur side by side. The weak past-participles of these verbs nowhere appear.

V

ENXIENPLO DEL AUE QUE QUEBRANTA HUESSOS

Es vn aue que laman quebranta huessos e llamanlla ansi porque los quebranta e despues que los ha quebrantados, come la caña que falla dentro. (fol. 163r.) E quando falla algun hueso mui fuerte que non lo puede quebrantar, subelo mui alto e despues dexalo caer en alguna peña en guisa que se quebranta todo.

Bien ansi conteçe que façe el diablo. Quando alguno non puede quebrantar por pecado, estonçe subelo en alguna dignidat alta. E desque se alli vee, façe algunos pecados. Estonçe lo dexa el diablo caer en manera que todo se quebranta.

Otrossi algunos grandes señores o algunos otros onbres que estan en grand estado, que quiza si non estuiesen en tan grand onrra, non caerian en tantos pecados commo caen nin farian tanto mal commo façen. E despues por sus pecados caen enel infierno do son todos quebrantados. E quanto el estado mayor es, tanto estan ellos en mayor peligro, saluo algunos aquien dios quiere dar graçia que fagan el bien que pueden e que

3. dentro repeated. — q. fallan a. — 4. l. puden q. — 11. e. entro g.

Title. Besides the Latin *frangensos*, the MSS give the Old French *freinos*.

11. For *que*, cf. Tobler, *op. cit.*, art. 35.

- 16 se guarden de pecado. Ca quanto de mas alto cae la piedra, tanto se fiere. Porque ansi llos malos obispos o los malos señores mas a fondon caen del infierno que non los pobres.

16. The two Latin proverbs translated here are in Odo: *quanto gradus altior, tanto casus gravior. Profundius cadit lapis ab alto quam ab imo.* Hervieux remarks of the first: Claudien avait dit: *Tolluntur in altum ut lapsu graviore ruant.* Knust points out the following from the *Exemplos* (ed. Gayangos), p. 503: *Cuanto mas subes mas bajo descenderás.* For the best collection of this proverb's variants in the different literatures, cf. Reinsberg-Düringsfeld, *Sprichwörter d. ger. u. rom. Sprachen*, Vol. I (Leipzig, 1872), § 739. Cf. note to proverb I.

VI

ENXIENPLO DEL EREJE CONLA MOSCA

- Cuenta que en tierra de Tollossa vn ereje predico en plaça delante todo el pueblo e dixo que dios verdadero non fçiera todo el mundo nin las bestias nin las aues nin los cuerpos que enel eran. E la reçon por que el llo deçia era esta: que non podria ser [que] dios tan noble e tan verdadero que fçiese tan lixosa animalia commo la mosca. Estonce vino vna mosca con grand rroydo para lo ferir enel rrosto e el defendiose conla (fol. 163v) mano della e ella passose del otro cabo, e asentosele enel rrosto. El tirola otra vez e quando la tiraua de vn cabo, pasauasele del otro. Tanto porfiaua en esta manera que lo ouo ella de morder en tal 10 manera que cayo el en tierra amortegido. Ansi la mosca prouo mui bien que dios la fçiera.

1. e. el qual p. — 3. q. enellos e. — 5. laxosa — 9. q. la o.

1. Toulouse was the home of heresy *par excellence* during the thirteenth century. Whether we agree with Voigt that these fables were written between the years 1198-1209, or accept Hervieux's opinion that they were written between 1219-21, it is certain that Odo wrote his fables during the controversy between the church and the Albigenses.

et qual could be retained with the insertion of *era* or *auia* after *Tollossa*, but I have chosen to make my correction conform to the Latin.

Latin: *in loco exaltado predicauit.* The free rendering given these words by the translator leaves the heretic's death insufficiently explained.

5. I have been unable to find another instance of the orthography, *laxosa*.

VII

ENXIENPLO DEL BUFO CONLA LIEBRE

- Acaesçio vna vegada que todas las animalias feçieron cabildo entresi que enbiasen vna animalia de cada casa. El bufo embio a su fijo alla. E su fijo quando se yua, oluido los çapatos nuevos que tenia. El bufo penso ensu coraçon, que qual animalia podria ser mas lijera que gelos 5 podiese lleuar para aquel dia del cabildo, porque su fijo pudiesse andar apostado. E paresçiole que la liebre corria mas que llas otras animalias

2. e. v(s, erased)na a. d. c. cosa — s. fija a.

Herlet, *op. cit.*, p. 34.

e llamola e puso conella que lleuase los çapatos asu fijo e el que gelo pagaria bien. E dixo ella: Yo fagerlo he de mui buena mente. Amuestrame commo lo pueda conosçer entre tantas animalias commo alli se ayuntaran. El bufo respondio: Aquel que tu uieres mas fermoso entre todos los otros, aquel es el mi fijo. Estonce le dixo la liebre: Pues [es] la paloma o es [el] pauon. Rrespondio estonce el bufo e dixo: Ay, que nin es el vno nin el otro, ca la paloma ha las carnes blandas e el pauon los pies feos. Estonce dixo la liebre: Pues muestrame en que manera conosçere al tu fijo. Aquel que ha tal cabeça commo yo e tal uientre e tales piernas e tales pies (*fol. 164r*), aquel es mi fijo fermoso e [a] aquel da tu los çapatos nuevos. La liebre fuese luego para el cabildo conllos çapatos e dixo al leon e allas otras animalias de commo el bufo mandara saludar aquel entre todas las otras animalias. E dixo entonce el leon: Qui sapo ama, luna le paresçe. E si alguno ama la rrana, aquella le paresçe rreyna.

20 Ansi açajese a muchos onbres e de buenas personas e non se quieren allegar sinon allos beodos [e] allos thaures e allos ladrones e aquellos paresçe aellos que son buenos e los mejores porque han talles condiçiones commo ellos e paresçe aellos que son aquellos los mejores ansi commo paresçio al bufo que su fijo era el mas fermoso de todas las animalias. Ca 25 dixe Sant Augustin: Non quieras ser loado delos malos sinon delos buenos. Ca si aquellos te loaren, non puede ser que algunas de aquellas condiçiones non aya enti.

7. e gue g.—16. e aguel d.—19. sopo—26. m. nin d.—28. conditiones.

7. *puso conella*, i. e., "arranged with her."

8. *amuestra*; modern, *muestra*.

10. *mas fermoso*. Cf. Diez, *Gram.*, Vol. III, p. 770.

12. *Ay, que*; cf. Tobler, *op. cit.*, Vol. I, p. 61.

13. Latin: *Columba habet nigras carnes*. Is *blandas* a corruption of *blancas*?

18. Latin: *Bufo pre ceteris filium suum commendauit*. *Mandara saludar* is an incorrect translation. *Commendare* did mean "command" during the Middle Ages (cf. Du Cange, *Gloss.*, s. v.), but here it should plainly have been translated "commend."

19. This proverb is given in French in the Corpus Christi MS: *Ki Crapout aime, Lune li semble*. The second proverb is in Latin: *Si quis amat Ranam, putat esse Dianam*. Voigt, *op. cit.*, p. 114, mentions several places where the first of these two proverbs is found. I may add that the variant he quotes from Cod. S. Omer 115: *Dilige bufonem, pulchrum similabit Adonem*, is also to be found in the "Schefflarer Sprüche," *Zschr. f. deut. Alt.*, Vol. XXX, p. 272. The second, for which Voigt gives no parallel, may be found in the *Proverbia Heinrici* (ed. Müllenhoff and Scherer, *op. cit.*), Vol. I, chap. xxvii. In the notes, Vol. II, p. 150, many other parallels are noted. Cf. also Reinsberg-Düringsfeld (there referred to) *Sprichwörter*, Vol. II, §323. Le Roux de Lincy, *Le livre des proverbes français*, Vol. I (Paris, 1859), p. 174. Odo's direct source for this and many other proverbs was probably the *Proverbia Magistri Serlonis*. Magister Serlo or Serlo magister Parisiensis was a Cistercian monk of the twelfth century. Odo relates an anecdote about him in his sermons, Hervieux, *op. cit.*, Vol. IV, p. 341. Another possible allusion may be found, *ibid.*, p. 268. Serlo's proverbs have been published by Meyer, *Archives des missions scientifiques* (Paris, 1898), pp. 172 ff. The proverb is there given in the following forms: *Ki crapoud aime, lune li semble*. *Bufonem cura? fiet, te iudice, luna*. *Bufo curetur? jam bufio luna videtur*. *Sit bufio carus? fiet luna mage clarus*. *Sit bufio quod amas? hunc lunam vincere clamas*.

20. *rreyna* of course does not translate *Dianam*. A desire for alliteration is probably back of the translator's choice of the word.

21. What follows is not found in Odo.

22. *thaures* is the same as *takures*, *tafures*. For another orthography, cf. Juan Ruiz, *Libro de buen amor* (ed. Ducamin), p. 308, where MS S (the Leonese MS) gives the form *thafur*; MS T, *tahur*.

VIII

ENXIEMPLO DEL MANCEBO QUE AMAVA LA VIEJA

Vn mancebo amaua vna uieja e decia algunas vezes commo [non] se podria partir de aquella vieja que tanto amaua. E dixole vn: Mesquino, commo eres loco que amas tanto a esta uieja e muger tan fea! E el rrespondio: Mui hermosa me paresçe.

5 Ansi acaesçe algunas vegadas que algunos onbres tienen hermosas mugeres e paganse de otras que son muy mas feas. Onde diçe Sant Augustin que esto se entiende por el anima del pecador que es esposa de Ihesu Christo e se paga algunas (*fol. 164v*) veçes mas de furto e deçir vn falso testimonio o de fazer adulterio o de fazer los siete pecados mortales
10 esta es comparada al bufo que ama asu fijo e le paresçio mas fermoso que ninguna animalia. E estos tales aman mas al diablo porque les paresçe ensus obras mas que non façen a dios que los crio nin alos sus santos. Ay, que gran çegedad e que gran yerro e engaño! E por esto, señor dios, alunbra los nuestros ojos que te cognoscamos por mas fermoso e danos
15 entendimiento porque te amemos sobre toda cosa. Onde diçe Sant Augustin: Señor, tu feçiste todas las cosas. Aquien tu paresçes formoso, todas las cosas le paresçen fermossas. E aquien tu paresçes bueno, todas las cosas le son buenas. E aquellos son bien aventurados que creen que
20 tu eres bien conplido e bien acabado que ninguna cosa sinti non les es buena nin les paresçe bien.

10. d. amor a — 20. erees.

1. My emendation is not justified by the Latin: *Querebat consilium qualiter possit ab amore ipsius separari*. This, however, hardly seems to be correct.

5. In the Latin, it is the woman who is represented as scorning a handsome husband in favor of an ugly lover. This makes more apt the comparison with the *esposa de Ihesu Christo*.

7. This similitude is not ascribed to Augustine in the Latin.

10. *guadase*. Cf. Pidal, *Gram.*, § 94, 5; also Cornu, "Études sur le poème du Cid," *Rom.*, Vol. X, p. 89. For another example in the text, cf. LVII, 16.

17. The quotation, very much garbled in the Spanish, is from Augustine's *Confessiones*, Bk. XI, chap. iv: *Tu ergo, domine, fecisti ea, qui pulcher es; pulchra sunt enim; qui bonus es: bona sunt enim; qui es: sunt enim. Nec ita pulchra sunt nec ita bona sunt nec ita sunt, sicut tu conditor eorum, quo comparato nec pulchra sunt nec bona sunt nec sunt.*

IX

ENXIEMPLO DEL GATO CONEL MUR

En vn monesterio auia vn gato que auia muerto todos los mures del monesterio saluo vno que era muy grand el qual non podia tomar. Penso el gato ensu coraçon en que manera lo podria engañar que lo

Herlet, *op. cit.*, pp. 25, 26.

2. The apocopated forms *grand*, *gran* are often used where the full form is required in modern Spanish: XI. l. 19; XV, l. 25 (not a sure instance); l. 26; XXIV, l. 57. Possibly *vn* for *vno*, VIII, l. 2 is something similar.

podiese matar. E tanto penso enello que acordo entresi que se fígiese
 fazer la corona e que se uistiese abito de monje e que se asentase conlos 5
 monjes ala messa, [e] estonçe que auria derecho del mur. E fíçolo ansi
 commo (fol. 165r) lo auia pensado. El mur desque uio el gato comer
 conlos monjes ouo mui gran plaçer e cuido pues el gato era entrado en
 rreligion que dende adelante que le non faria enojo ninguno, en tal
 manera que se uino don mur ado los monjes estauan comiendo e començo 10
 a saltar aca e alla. Estonçe el gato boluio los ojos commo aquel [que] non
 tenia ojo a vanidad nin locura ninguna. E paro el rostro muy acuerdo
 e mui omildoso. E el mur desque vio aquello, fuese llegando poco
 a poco e el gato desque lo vio cabesi, echo las vñas enel mui fuerte mente
 e començo lo apertar muy fuerte mente la garganta. E dixo el mur: Por 15
 que me façes tan grand crueldad que me quieres matar siendo monje?
 Estonçe dixo el gato: Non prediques agora tanto por [que] yo te dexe, ca
 ermano, sepas que quando me pago so monje e quando me pago soy
 calonje e por esto fago asy esto.

Ansi es de muchos clerigos e de muchos ordenados en este mundo que 20
 non pueden auer rriqueças nin dignidades nin aquello que cobdiçian
 auer. Estonçe ayvnan e rrezan, ca fñense de buenos e de santos [e] en
 sus coraçones son muy falsos e muy cobdiçiosos e muy amygos del diablo
 e façense paresçer al mundo tales commo angeles. E otros que se meten
 ser monjes, por tal que les fagan priores e obispos, e por esto façense 25
 corona e uistense abitos porque puedan tomar alguna dignidad asi commo
 tomo el gato al mur. E maguera entiendan despues que lo han auido
 falsa mente, por mucho que los otro[s] prediquen que lo dexten, [non lo
 quieren dexar]. (fol. 165v)

En esta manera el araña filla sus tellas e, ordida su tella, consumese 30
 toda por tomar vna mosca e despues que lla ha tomada viene vn uiento e
 lleua la tella e la araña e la mosca.

Ansi es de muchos clerigos escolares que uan alla corte, a vezes des-

7. commo repeated—12. o. e v.—E para e.—13. aquella—20. A. son d.—
 22. ay vna erreza ca finense—30. en repeated.

6. Probable instances of *vocal embebida* before *e*: I. 22; XII, I. 1; XIII, I. 2; XXIV, I. 12; XXV, I. 56; XLII, I. 3; XLIII, I. 5; LIX, I. 6.

15. It is impossible to say whether the preposition *a* has been lost before *apertar* by reason of *vocal embebida* or whether this is an instance of *començar* governing the infinitive directly without prepositional complement. Cf. XXXVII, I. 18 and LVII, I. 22.

Examples of *lo, los*, as indirect object: XV, 44, XXI, I. 3; XXIII, I. 12; XXIV, I. 80; XXXII, I. 3; XXXIV, I. 10; LI, I. 2; LV, I. 8.

18. *sepas*. Cf. Cuervo, *Notas*, p. 94.

In the first person, singular, present indicative of *ser, estar, dar, and ir*, this text contains six instances of forms ending in *y* and ten without. Examples in addition to the two occurring in this line: XI, I. 22; XIV, I. 4; XX, II. 9, 11; XXV, I. 29; XXXVI, I. 2; LI, I. 6; LIV, II. 4, 5, 72, 82, 9.

22. The forms *enfinnir, enffñir*, occur in the *Fuero Juzgo* (ed. Real Acad. Esp., Madrid, 1815). Cf. glossary s. v. Latin: *ieiunant, fingunt se bonos et sanctos*, etc. Gayangos arbitrarily alters the reading to: *facen una herejia*.

nudos e con grandes calenturas e frios e nieues, por muchos montes, por
 35 valles e trabajando mucho, quebrantando sus carnes e sus cuerpos por
 cobrar algun beneficio. E despues viene la muerte e lieualo todo.

X

ENXIENPLO DELA[s] PROPIEDADES DELAS MOSCAS

Deuedes saber que son muchas maneras de moscas. Ay vnas moscas
 que fieren muy mal e son muy acuçiosas por façer mal e otras que en-
 sucian e otras que façen grand rroydo. La mosca que muerde se entiende
 por algunos clerigos que han beneficios enllas iglesias e mantienense con-
 5 ello commo avarientos e non lo quieren dar allos pobres, antes allegan
 dineros. E todo su cuydado e todo su entendimiento es puesto en tomar
 dineros de sus clerigos e en allegar gran thessoro commoquier que ellos
 tienen asaz delo suyo. Aquestos tales son moscas que fieren. Otrosi que
 [otros] son que viuen luxuriosa mente e tienen barraganas e fijos e expi-
 10 [en]den quanto han dela iglegia en[ellos]. Aqueste es la mosca que
 ensuzia. Otrosi ay otras maneras de clerigos que tienen muchas com-
 pañas e muchos escuderos (*fol. 166r*) e muchos caualleros. Aquel es
 semejante alla mosca que façe rruydo e apostremas viene vn gran uiento
 que todo lo lieua. El gran viento es la ora dela muerte que to el stado
 15 e toda la forma estruy del onbre.

2. q. se e.—5. n. la q.—10. Aquesta, the word is blotted—12. -deros repeated.

8. *otrosi que*. Cf. *Fuero de Salamanca* (ed. Ruano, Salamanca, 1870), pp. 24 f.

9. In still another place, XXXV, l. 31, we have an evident confusion between *expender* and *expedir*. The correct form, *espínden*, occurs XLI, l. 28.

14. *to*. Cf., *ibid.*, p. 29. *To for todo* is still to be found in almost every part of the peninsula. Cf. Pereda, *La puchera* (Madrid, 1889), p. 503.

15. *estruy*. Forms from *estruir* occur twice in this text (XLII, l. 3), while forms from *destruir* occur four times (XVII, ll. 8, 10; XX, l. 15; XLII, l. 7). Examples of *estruir* are not uncommon in the old language. They occur mostly in northern texts. Cf. Juan Ruiz, *El libro de buen amor* (ed. Ducamin), copla 400, where it occurs in the Salamanca MS only; *Poema de Alfonso Onceno* (ed. Janer), coplas 153, 770.

XI

ENXIENPLO DELOS MURES

Vn mur que uiuia en vna casa pregunto a otro mur que uiuia en los
 canpos que que era lo que comia. El rrespondio: Como duras fauas e
 secos granos de trigo e de ordio. E dixo el mur de casa: Amigo, muchas
 son tus viandas duras. Marauilla es commo non eres muerto de fanbre.
 5 E pregunto el de fuera al de casa: Pues tu, que comes? Rrespondio el
 de casa: Digote que como buenas viandas e buenos bocados e bien gor-
 dos, a uegadas pan blanco. Por ende rruegote que vengas ami posada e

2. r. con d.—4. muerte—6. q. commo b.

Herlet, *op. cit.*, p. 16.

Juan Ruiz, *Libro de buen amor* (ed. Ducamin), pp. 250-53.
Libro de Enxemplos (ed. Gayangos), No. CLXXVI.

comeras muy bien comigo. El mur de fuera plugule mucho e fuese conel para su casa e fallaron que stauan los onbres comiendo. E los que comian ala messa echauan migas de pan e otros bocados fuera dela messa. 10
El mur de casa dixo al estraño: Sal del forado e veras quantos bienes caen aquellos onbres dela messa. Estonce salio el mur estraño del forado e tomo vn bocado; e el tomando el bocado, fue el gato en pos del mur, que mal a bes [f]yvo el mur dentro enel forado e dixo el mur dela posada: Viste que buenos bocados? Muchas vegadas los como tales. E rue[go]te 15
que finques aqui comigo algunos dias. Rrespondio el estraño: Buenos son bocados mas dime (*fol. 166v*) si as cada dia tal conpañia. E dixo el mur dela posada: Qual? E dixo el estraño: Vn gato me afogo agora, onde tan gran fue el miedo que oue que se me cayo el bocado dela boca e ouello a dexar. Estonce dixo el dela posada: Aquel gato que tu vees, 20
aquel mate ami padre e ami [madre e yo] mismo muchas vezes he estado a peligro de muerte que mal a ves soy escapado de sus vñas. E dixo el estraño: Cierta mente non queria que todo el mundo fuese mio si siempre ouiese de beuir en tal peligro. E fincate contus bocados, ca mas quiero viuir en paz con pan e agua que non auer todas las rriquezas del mundo 25
con tal conpañia commo as.

Ansi es de muchos beneficiados en este mundo, de yglesia, que son vsureros o que fagen simonia, que con tamaño[s] peligros comen los bocados mal ganados, que sobre cada bocado esta el gato que se entiende por el diablo que asecha las animas. E mas les valdria comer pan de ordio 30
con buena conçiencia que non auer todas las rriqueças deste mundo con tal conpañia.

Otrosi esto mesmo se entiende alos rreys o alos señores o alos çibda danos onrrados cada vno ensu estado, que quieren tomar por fuerça algo desus vezinos o desus vassalos o de amigos o de eremigos en qualquier 35
guisa que lo puedan tomar alos onbres atuerto o asynrreçon o fagen otros pecados mortales. Estos tales sienpre esta el diablo cabellos para los afogar, commoquier que algunos sufre nuestro señor algunos dias cudando

14. q. mala bes vyo entrar el mur enel forado e tomo vn bocado, the last four words erased—15. viste repeated—l. commo t.—18. m. afogora o.—29. e. cato q.—38. -dando repeated.

8. *plugu*. The word stands at the end of a line in the MS. Final *u* instead of *o*, a peculiarity of the Asturian and to a lesser extent of the Leonese, occurs four times in the text. Cf. XXIV, l. 11: XXXVII, l. 8; LVII, l. 23; Pidal, *El dialecto leonés*, pp. 25 f.

11. *estraño*, modern *extranjero*.

12. For examples of *caer* used transitively, cf. Cuervo, *Dicc.*, s. v.

14. *a bes* translates Latin *vir*. In Old Spanish it was frequently reinforced by *mal*. Cf. Diez, *Wörterbuch*, s. v. The phrase was perhaps incomprehensible to our scribe as he consistently wrote it *mala bes*. Latin: *vix euasit in foramen*.

21. Latin: *patrem meum et matrem interfecit et ego multociens vix euasi*.

30. *asecha*, modern *acecha*. The Old Spanish knew both forms. Cf. Cuervo, *Dicc.*, s. v.

33. What follows probably does not belong to the original.

38. *cudando*. Cf. Juan Ruiz, *Libro de buen amor* (ed. Ducamin), copla 605. Rabbi Don Sem Tob, *Proverbios morales* (ed. Janer), copla 350. *Libro de Alexandre* (ed. Janer), coplas 331, 463. The form is well proved by the rhyme.

(fol. 167r) que se emendaran. Mas al cabo, si non se emiendan, viene el
 40 diablo e matalos e lieualos al infierno onde mas se les ualdria eneste
 mundo ser pobres e lazrados que non despues sofrir las penas para
 sienpre.

XII

ENXIENPLO DELA BESTIA ALTILOBI

Es vna bestia [que llaman] altilobi [e] es de tal natura [que] siempre
 ua trebejar al logar que mas espeso[s] vee los arboles e mas baxos. E tanto
 anda a vna parte e a otra fasta que sele rrebueluen todos los cuernos en las
 rramas. Estonçes da mui grandes boçes e quando oyen las bozes, los
 5 caçadores van aella e matanla.

Ansi es de muchos onbres en este [mundo] que se ponen a forçar [o]
 a rrobar los caminos o matar onbres o façer otros males muchos e tanto
 ussan enello que despues non se pueden delo partir. Estos paresçen
 alas bestias que non pueden sacar los cuernos dela[s] rramas. Otrosi ay
 10 otros onbres que son semejantes aesta bestia que son thaures e beodos e
 garganteros que estan enbueltos en otros pecados e non se pueden partir
 dellos. Estonçe vienen los diablos que son caçadores delas animas delos
 malos e lieuanlas al infierno.

2. trabajar.—1. astoles e—3. l. aterr erased c.—7. e o t.—8. p. sacar los
 cuerno d.—12. d. animalias d.

Chauvin, *op cit.*, Vol. III, p. 27.

Title. *altilobi*. Modern *antilope*.

1. Latin: *Quoddam animal uocatur Antilops*.

2. Latin: *ludit cum uirgultis cum cornibus suis*. For *trebejar* (modern *jugar*, *jugue-
 tear*), cf. Berceo, *Signos que aparesçeran ante del juicio* (ed. Janer), copla 61; *Alexandre*
 (ed. Janer), coplas 111, 738. I have been unable to find another instance of *astoles*. It
 appears to translate *uirgultis*. Can it be related to *astil*, *astilla*? I have hesitated
 before accepting Gayangos' emendation, *arboles*.

XIII

ENXIENPLO DEL GUSANO HYDRUS

Ay vn gusano que laman ydrus e es de tal natura que se enbuelue
 enel lodo [e] entra enla boca del cocodrildo quando duerme e liegale
 ,fasta el uiente e muerdele enel coraçon e ansi lo mata.

Por que deuemos entender el fijo de dios que tomo el lodo de nuestra
 5 carne (fol. 167v) por tal que mas lijera mente se deslauase enla boca
 del diablo. Ansi entro enel e mordiolo enel coraçon e matolo. Esto se

Cf. *Rom.*, Vol. I, p. 480.

2. The metathesis of the *r* in *cocodrildo* occurs already in the Latin *cocodrillus*.

The form *liega* is doubtless to be explained by the frequency with which the palatalized
l sound is represented by *ll*. Starting from a form like *lieua* where the *ll* is phonetic, it
 replaces the regular *ll*, its phonetic equivalent.

4. Gayangos' insertion of *lo* after *Por* is unnecessary. Cf. Gessner, *Zschr. f. rom. Phil.*,
 Vol. XVIII, p. 465.

entiende, que despues que Ihesu Christo tomo muerte e pasion por lo[s] pecadores saluar, estonce mando al diablo, que despues que el morio qualquier onbre se pudiese saluar si quisiere. Otrosi por pecador que sea e por pecados que aya fechos, si se arrepentiere e se guardare dende adelante de façer mal e pidiere merçet anuestro señor que lo perdone, luego se podria saluar. Ca tanto que esto faga, luego se tirara el diablo del.

9. p. pecados q.—10. Instead of si, so was first written then corrected.

XIV

ENXIENPLO DELO QUE ACAESÇIO ENTRELA GULPEJA E EL LOBO

Acaesçio vna vegada que la gulpeja entro en una ferrada e apeso la ferrada e cayo enel poço e estaua enel poço que non podia salir dende. E vino aella el lobo e preguntole que que façia. E ella le respondio: Conpadre, bien sto aqui, que fallo vnos pescados muy grandes de comer e si aqui quijeredes entrar comigo, aueredes muy buena parte delos. Rrespondio el lobo: Comadre, commo podre yo descender alla? Dixo la gulpeja: Alla suso esta otra ferra. Ponte dentro enella e descindiras luego aca. En aquel poço auia dos poçales. Quando el vno sobia, el otro descendia. El lobo entro enla ferrada que estaua ençima. Commo era pessado, descendio luego la farrada afondon del poço e la gulpeja subiose suso. E quando se encontraron en medio del poço, dixo [el lobo:] Do ys comadre? Rrespondio ella: Asaz he comido e subome suso. Mas tu descende (fol. 168r) e veras marauillas. El malandante del lobo descendio al poço e non fallo otra cosa sinon agua. E quando vino la manaña, vinieron los del aldea e fallaron el lobo enel poço e sacaronlo e dieronlo tantos de pallos que lo dexaron por muerto.

Herlot, *op. cit.*, p. 29.

Chauvin, *op. cit.*, Vol. III, p. 78.

Libro de los enxemplos (ed. Gayangos), No. CCCVII.

Köhler, *Kleinere Schriften* (ed. Bolte), Vol. II (Berlin, 1900), pp. 572 f.

5. quijeredes. Cf. Baist, *Gröbers Grundriss; Gram.*, §42.

6. *Yaemgrinus* of the original is rendered *lobo*. None of the names commonly used in the animal epic is retained in our version. The same change is made in XIV and XIX. In IX and XI, *Murilegus* becomes *gato*. In XXXVII *Reinardus* and *Taberger* become respectively *gulpeja* and *gato*, and in XLIII *Berengarius* becomes *oso*. This is interesting as showing how little the animal epic was known in Spain.

7. *ferra* for *ferrada* represents the same disappearance of intervocalic *d* already noticed in X. Cf. *ca* for *cada*, *Pereda, La Puchera* (Madrid, 1880), p. 550. Cf. *uega* for *uegada*, XXXI, l. 1. We must not conclude from the orthography *descindiras* that we are dealing with an instance of a shifting from the second to the third conjugation. It is probably merely another instance of the common weakening of *e* to *i* in atonic syllables.

12. *ys*. Other droppings of the *d* in the second person plural: XXV, ll. 8, 44, 53, 97, 99. There are twenty cases in the *Gatos* where the second person plural is used, and in only six cases has the *d* been dropped. The form *ydes* occurs XXV, l. 43. Cf. Cuervo, "Las segundas personas de plural en la conjugación castellana," *Rom.*, Vol. XXII, pp. 71 ff.; *Notas*, p. 91; Pidal, *Gram.*, p. 107, l.

13. Another failure to diphthongize the *e* may be found in XLVIII, l. 26. Cf. Pidal, *El dialecto leonés* (Madrid, 1906), p. 17.

La gulpeja significa el diablo que diçe al onbre: Desçienda aca ami enel pecado. Falaras rriquezas e muchos bienes. E los locos creenlo e fazen los pecados que le[s] pone el diablo enel coraçon e desque los han
20 fechos, non fallan bien enellos de que se puedan aprouechar. Ansi que vienen los enemigos e sacan al pecador del poço atormentandolo.

19. p. gue l.—20. f. nin f.

XV

ENXIENPLO DEL LEON E EL LOBO E LLA GULPEJA

El leon e el lobo e la gulpeja posieron su postura en vno a caçar e quanto caçasen que lo traxiesen e que lo comiesen en vno. El leon traxo un buey muy grueso e el lobo vn carnero muy bueno e la gulpeja vn
5 esta carne. E dixo el lobo: Paresçeme que seria bueno que coma cada vno lo que caço; el [leon] su vaca, yo mi carnero, la gulpeja su ansar. El leon ensañose mucho delo e algo las manos e las viñas e dio conello enel rostro al lobo e desologelo todo. Dixo la gulpeja al leon: Señor, vos come[rede]s del anser y el carnero que son dos uiandas muy sabo-
10 rosas e otrosi comeredes del buey quanto fuere la vuestra merçet e lo que fincare comeremos nos, ca vuestros onbres somos. E dixo estonçe el leon: Çierta miente bien diçes mas rruegote que me digas quien te amoistro tan bien fablar. E estonçe le rrespondio la gulpeja: El rostro demy
(fol. 168v) compañero que esta todo desolado.

15 Ansi nuestro señor castigo anuestro padre Adam por el pecado que fizo quando fue desobediente, por fanbre e por set e por mengua de vestir e despues por muerte. Ca sy Adam non pecara, nos non morieramos nunca. Ca en cuerpo e en anima nos fueros a parayso e nunca pecar-
amos eneste mundo nin nunca ouieramos fanbre nin set nin frio nin
20 calentura. E pues aquel castigo que dio [a] Adam nos diuiera anos dar, que nunca fçiesemos cosa que despluguiese a dios. E algunas vezes quando castiga el nuestro [señor] algunos con pestillença, algunos locos son a vezes mas cuerdos porello.

E algunas vezes quando ay algun leon brauo, el onbre que lo guarda
25 fiere delante del gran al leonçilo, chico, por tal que el leon grand se amanse mas. Mas se deuria amansar el leonçilo chiquelo, si uiese ferir al grand.

Dios nuestro señor castigo tres leones, por tal que nos mesquinos

9. c. gue a.—10. quando.—16. vestiz—17. n. fueros nunca morieramos
—25. d. del al gran leonçilo chico p.

Herlet, *op. cit.*, p. 29.

Chauvin, *op. cit.*, Vol. III, p. 67.

9. Latin: *uos comedatis*, etc.

22. Prov. 19:25: *Pestilente flagellato stultus sapientior erit.* Also Prov. 21:11.

leonçilos ayamos miedo e nos guardemos de pecar. Ca el castigo a Satanas, que lo echo del çielo al infierno, e el castigo Adam el primero padre. Otrosi fizo sofrir mucho[s] tormentos ala carne de Ihesu Christo 30 que fue su fijo. Onde la palabra que dixo Ihesu Christo asu padre fue tal: Enmi pasaron las tus yras. Esto dixo el porque lo paso alos tormentos dela cruz e delos clauos e non lo quiso perdonar dela muerte. Esto fizo el, lo vno por nos rredemir e lo al porque tomemos nos enxienplo, que pues el sufriera tantas penas por nos, que era lo que deuíamos 35 de sofrir por el. E nos mesqui[nos] aun por todo esto non auemos miedo e nuestro señor pue decir: Mas ayna castigo yo las (*fol. 169r*) bestias fieras que non aty. Maldichos de tales leonçilos que, siendo feridos e llagados tan grandes leones non se quieren emendar nin castigar.

Aun en otra manera se puede entender esto del leon e del lobo e dela 40 gulpeja: que ay algunos señores que son tan brauos como leones e façen muchas cosas que non son de façer nin las deuian ellos de façer. Si alguno ay que les diga la verdad, desuella[n]lo e castiga[n]lo ansi commo castigo e desolo el leon al lobo. Ca o lo mata[n] o lo toma[n] lo que ha [con] saña porello. Ansi que los otros que lo veen non osan dezir nada 45 commo la gulpeja. E diçen muchas lisonjas, que han miedo que los castiguo ansi como castiguo alos otros.

32. E, pasequio l. t. yeruas—35. afterpues is a cross much like the ordinary abbreviation for ver—38. q. s. f. repeated—40. p. e. e. e.

29. Adam el primero padre is probably a mistaken translation. Latin: *uerberauit primum Adam, uerberauit secundum Adam, id est Christus*.

32. Ps. 87:17: *In me transierunt irae tuae*.

37. As to *pue* for *puede*, cf. *Disticha Catonis* (ed. Pietsch, Chicago, 1902), p. 15, n. I have hesitated as to the advisability of emending this passage. It is wrong as it stands. The Latin has it: *Micius inueni quam te gen[us] ferarum*, a verse which I have been unable to locate. I have let the Spanish stand, thinking the mistake more likely to have occurred in the Latin. *Micius* could have been changed to *cicius*, which would give *mas ayna*.

40. What follows did not originate with Odo.

An interesting hitherto unedited Old Spanish variant of this story is found in the translation of Hoveden's, *Speculum Laicum*, the *Especjo de los legos*, Biblioteca Nacional, MS 117:

El leon e el lobo e la gulpeja andauan a çaçar e tomaron vna vaca e vna oueja e vna ansar. E commo fuese hora de partir, dixo el leon al lobo: Don lobo, partid la nuestra prea. Dixo el lobo: Leon señor, porque tu eres rey e señor nuestro, tu tomaras la vaca e yo que so menor que tu e mas mayor que la gulpeja tomare el oueja, e la gulpeja tomara el ansar. E el leon desque esto vio estendio el pie contra el lobo e colas rñas leuole todo el cuero dela cabeça e fenco conla cabeça sangrienta. E dixo ala (ala) gulpeja: Parte tu. E dixo la gulpeja: Señor, porque eres rrey e señor, tu aueras la vaca, e mi señora la leona tu (tu) muger aura la oueja, e aquellos tus fijos mis señores aueran el ansar. Ala qual el leon dixo: Dime gulpeja, quien te mostro tan sabia mente partir? Al qual la gulpeja dixo: Señor, este mi compañero consu cabeça bermeja. E demostrole el lobo. Tal compañía es commo la del leon, conuiene saber, quando el vno lo ha todo e el otro nada, assi que el uno ha fambre e el otro esta farto. Contra la qual cosa es Seneca, el qual dize a Lucillo enla epistola xlviii: Esa misma cosa conuiene ami que ati o non so yo tu amigo. La amistança faze la compañía entrenos. Ca alguna cosa dela buena ventura nin del contriçio non es a cada vno singular.

Ad Lucilium Epist. Mor., Bk. V, epis. vii, or, numbering the epistles from the beginning, *Epist. xlviii*, as correctly stated in the text: *Mihi vero idem expedit, quod tibi aut non sum amicus*.

XVI

ENXIENPLO DEL MUR QUE COMIO EL QUESO

Vn onbre tenia quesso enel arca e entro vn mur dentro e començo a comer del quesso. El onbre penso en commo podria façer que el mur non comiese el quesso e ouo por consejo que posiese dentro enel arca el gato e fiçolo así. E desque lo uio el gato dentro, mato el mur e comio
5 el quesso.

Así façen muchos onbres que pornan vna iglesia en mano de vn capellan que gastara todos los bienes dela. E despues quando sse que-
relan del al obispo, porna y otro peor que gastara la perrocha. El cape-
llan que [come la perrocha] se entiende por el quesso [e] el mur. Otrósi
10 muchas vezes [acaesçe] que ponen los obispos algunos curas que non son
letrados e non entienden que cosa son pecados, antes ay enellos muchas
mallas condiçiones. Estos tales nunca amonestan el pueblo. En lugar
(fol. 169v) de aprender delos, buenos enxienplos, aprenden los malos en
guisa que los sus sujetos stan en mal stado e ellos en peor, así que
15 uiene el diablo que se entiende por el gato e lieua el cura e los perrochanos.

E otrósi se entiende por muchos señores que les dizen que ensu
pueblo non passan aderecho. El[los] en lugar delos façer enmendar, e
ponenles vn alcalde e vn merino non quales ellos han menester mas
aquellos que quiere[n] façer merçet o han buena voluntad e aquellos que
20 lieuan tan bien delos que façen derecho commo delos que façen tuerto.
E aquellos tales son compañeros del gato que comio el quesso.

8. E. c. q. se contiene p.—16. after señores is an erased d—18. ponerles.

Herlet, *op. cit.*, p. 36, considers this story original with Odo. It was also used by Odo's contemporary, Jacques de Vitry. Cf. Jacques de Vitry, *Exempla* (ed. Crane, London, 1890), Exemplum XI. Also a bibliographical note, p. 138.

6. pornan. Cf. Tobler, *op. cit.*, Vol. I, p. 238. Cf. LI, l. 20.

8. Latin: *archidia[co]num qui deuorat parochiam et capellanum, hoc est caseum et ratum.*

16. What follows is not found in the Corpus Christi. The following was also taken from the *Especjo de los legos* MS, No. 117:

El arçobispo de Senona dio vn queso a vn loco el qual encerrolo enla su gesta e vinieron los mures e rroyeron el queso, e veyendolo el loco, conpro vn gato e pusolo enla gesta porque defendiesse el queso delos mures, el qual comio alos mures e al queso. Así es delos baylos, los quales dados en guarda dela tierra para que corrijan alos malos onbres, mas roban en vn dia sso cubierta del ssu offiçio que los ladrones en veynte.

XVII

ENXIENPLO DELOS CANES E LOS CUERUOS

Otrósi quando los canes fallan alguna bestia muerta, comen los canes dela. E mientra ellos la comen, los cueruos e las cornejas andan ençima dela, bollando por el ayre atendiendo quando se yran los canes. E desque

2. e. las c.—3. y. l. cueruos.

2. ençima dela bollando should possibly be emended to read: *ençima del arbol*; Latin: *Cornices super arbores expectant.* As the Spanish makes good sense, I have not seen fit to change it.

los canes sson fartos e son ydos, vienen los cuervos e comen quanto falan enlos huesos.

Bien ansi acaesçe que los cardenales, los arçobispos, e los arçidianos gastan los capellanes e los clérigos pobres e despues uienen ssus onbres e sus escuderos e si falan alguna cosa enlos huesos, gastanlo e destruyenlo todo.

Otrosi aviene alos rreys e allos señores que destruyen asus vassallos e tomanles lo que han e non les abonda esto e consienten asus onbres que les tomen lo que han e los tales commo estos son comparados alos canes que comen las carnes delas bestias e uienen los cuervos e comen (*fol. 170r*) lo que finca. Ca los rreys e llos señores non fagen cuenta desus labradores sinon commo bestias.

4. e non y.

10. What follows is not found in the Corpus Christi.

XVIII

ENXIENPLO DEL MUR E LA RRANA CONEL MILANO

Acaesçio vna vegada que el mur auia de pasar vna grand agua e rrogo alla rrana que lo passase alende. E dixo la rrana: Atate ami pierna e ansi te podre mejor pasar. El mur fiçolo ansi e uiolos el millano commo yuan atados e lleuolos amos y dos.

Bien ansi es de algunas dignidades, de algunas graçias [e de] algunos priorazgos que son dados [a] algunos clérigos e [a] algunos monjes que non saben nada de bien e que [non] lo meresçen e despues pierdenlo mala mente. Estonçe viene el diablo que se entiende por el millano e lieualos amos a dos. Ca lieua el capelan e lo suyo conel.

5. a. d. que son dados d. algunos g.

Herlet, *op. cit.*, pp. 16, 20.

Chauvin, *op. cit.*, Vol. II, p. 123.

Juan Ruiz, *El libro de buen amor* (ed. Ducamin), coplas 407-14; *Libro de los enzmeplos* (ed. Gayangos), CCCI.

4. It is a striking peculiarity that *amos y dos* and *amos a dos* should both occur in this short fable. Cf. Cuervo, *Dicc.*, under *ambos*, and Meyer-Lübke, *Gram.*, Vol. III, p. 258. *Amos y dos* occurs again, XXXV, l. 16.

XIX

ENXIENPLO DEL LOBO CONLOS MONJES

El lobo vna uegada quisso ser monje e rrogo a un conuento de monjes que lo quisiesen y rresçebir e los monjes fiçieronlo ansi e fiçieron al lobo la corona e dieronle eugula e todas las otras cosas que pertenesçen al

The vogue of this story during the Middle Ages was immense, as is shown by the many proverbs based on the tale. Wackernagel has a monograph entitled, "Der Wolf in der Schule," *Zschr. f. deut. Alt.*, Vol. VI, p. 285, in which he expresses the opinion that the story

monje e pusieronle a leer pater noster. El en lugar de decir pater noster
 5 sienpre decía cordero o carnero. E decíanle que parasse mientes al
 crucifixo e al cuerpo de dios. El sienpre catava el cordero o al carnero.

Bien así acaesce a muchos monjes que en lugar de aprender la regla
 dela orden, dela[s] cosas que pertenesçen a dios, sienpre resparden e
 llaman: Carnero, que [se] entiende por las buenas viandas e por el uino e
 10 por otros uicios deste mundo. Esto mis[mo] se entiende en este enxienplo
 (fol. 170v) por algunos viejos que son enuejeçidos en mal e en locura e en
 malas costumbres. Onde por mucho que otro los castigue, nunca quieren
 dexar sus viejas costumbres. Onde el onbre uiejo, antes lo podras que-
 brantar que non doblar. Faz all asno buena silla e buen freno quanto
 15 bien podieres e nunca podras del fazer buen caualllo en quanto viuas.

8. casos q. — 14. F. allas non b.

was frequently acted out by the monks. Cf. also Prov. *Heinrici* (Müllenhoff u. Scherer, *Denkm.*), Vol. I, pp. 60, 62, in which the proverb is given in two different forms: *Cum lupus addicit psalmas, desiderat agnos. In discendo lupus nimis affirmans ait agnos.* Cf. Vol. II, p. 139, note. I may add to the references quoted there, *Liber sententiarum* (ed. Wackernagel, *Zechr. f. deut. Alt.*), Vol. VI, p. 305; also Rollard, *Faune Populaire*, Vol. V, p. 152. The proverb is omitted from the Spanish version probably because given in English form in most Latin MSS. The Corpus Christi has: *Thai thu W[o]lf hore hodi te preste tho thu hym sette Salmes to lere, evere beth his geres to the groue-ward.* It appears very differently in other MSS.

Herlet, *op. cit.*, pp. 25 f.

Chauvin, *op. cit.*, Vol. III, p. 41.

13. Latin: *Vetus retorta frangi potest, plicari non potest.*

14. Latin: *Pectina asinum, abluere asinum, rade asinum, nunquam perducas asinum ad bonum equum.* Gayangos' emendation at this point is a good example of the general inaccuracy of his text. The emendation is entirely arbitrary. In a footnote where he pretends to quote exactly the manuscript, he gives instead of *faz allas non buena silla, faz allar non buena silla.*

XX

ENXIENPLO DELAS OUEJAS CONEL LOBO

Las ouejas querelaronse vna vez del lobo al leon e decían en plaça
 publica mente que el auia furtado muchas desus compañeras e que las
 auia comidas. El leon desque uio esta querella ayunto su corte.
 Demando consejo alas mas cuerdas animalias que eran. E dixeron los
 5 puercos javalines: Señor, el lobo es mui messurado e de gran alfania e
 mui franco. Esto decían ellos por quanto el lobo les auia conbidados
 muchas vezes a comer delas ouejas que furtara. Estonge dixo el leon:
 Non digen esso las ouejas. Respondio vna oueja e dixo: Señor leon, el

6. E. d. e. is repeated.

Herlet, *op. cit.*, p. 35.

5. *alfania* is equivalent to *ufania*. *Al* occasionally replaces an initial vowel. Cf. Pidal, *Gram.*, §85, 3.

7. A slight omission. Latin: *Hoc non dicunt oues; audiamus illas.*

lobo comio ami padre e ami madre e comio ami fijo e yo mal a ves soy escapada desus manos. Esto mis[mo] dixerón todas las otras. E dixo 10 el leon: Yo do por mi juycio que enforquen al lobo e alos puercos que lo encubrieron e comieron del furto. Ansi que luego fue conplida la justicia que mando fazer el leon.

E llos lobos se entienden porlos rricos deste mundo que rroban lo ajeno e destruyen las ouejas de Ihesu Christo que se entienden porlos 15 pobres. E dan dellas allos puercos que se entienden porlos rricos por vana gloria (*fol. 171r*) deste mundo porque cuidan que les ayudaran contralos señores e contralos merinos por cuidar porello veuir mas onrrados eneste mundo. E verna el nuestro señor el dia del juycio e querelar se an las ouejas del lobo e por ventura los puercos porque ouieron parte 20 del furto e comieron delo e querian tener vando dellos lobos, cuidando que stan ellos saluo[s] porque non fueron ellos en fazer el furto, mas todo esto non les ualdra nada, ca nuestro señor fara enforcar los lobos e los puercos enel infierno. E diçe vn doctor que ansi dira nuestro señor el dia del juycio: Visteme desnudo e non me uestiste nin me acorraste. 25 Yd, malditos, al infierno para siempre jamas. Pues nuestro señor dixo esto alos onbres porque non façian bien delo suyo, quanto mas dira [a] aquellos que tomaron delo ajeno en testimonio?

14. lobos blotted but legible—15. ouejas—17. gloria repeated—20. p of por has cross dash—21. d. furta e cometieron delos.

24. Matt. 25:43. The quotation is not ascribed to a doctor in the Latin.

28. *testimonio*, a fine collected by a feudal lord by means of false evidence. Cf. Du Cange, *Gloss.*, s. v.

XXI

ENXIENPLO DEL ONBRE BUENO CONEL LOBO

Acaesçio ansi que vn onbre bueno queria se yr en rromeria e auia doze ouejas e encomendolas assu conpadre el lobo que gelas guardase. El jurolo que gelas guardaria muy bien, ansi que el buen onbre fuese asu rromeria. El lobo guardo las ouejas en tal manera que el un dia comia la vna e el otro dia comia la otra. Quando el buen onbre vino, non fallo 5 mas delas tres. El onbre bueno pregunto al lobo que que era delas otras ouejas. E dixole que eran muertas todas conel fuerte tiempo que fiziera. E dixo el onbre bueno: Pues las ouejas son muertas, dame las pellejas. Quando gelas dio, fallo señales delos dientes (*fol. 171v*) del lobo. El señor dela[s] ouejas dixo: Amigo, rrazon es que mueras por lo que feçiste. 10 Cata aqui la señal delos tus dientes. En guisa que por la señal que fallo alli fizolo enforçar.

6. q. eran d.—9. f. dientes señalados d.

Herlet, *op. cit.*, p. 30.

9. Latin: *uestigia dencium*.

Bien así nuestro señor Ihesu Christo acomendo sus ouejas, que se entiende[n] p[or] su pueblo, a los obispos e a los curas. E muchos de los porsus malos enxiemplos e porsu negligencia pierden las ouejas de Ihesu Christo. Onde el mal perlado es condenado a tantas muertes e a tantos tormentos quantos enxiemplos malos da asus sujetos. Estonce Ihesu Christo que es señor de las ouejas, para enforcar los lobos en la forcea del infierno, demanda los pillos que son los pecados p[or] cometidos.

16. es repeated.—dan.

XXII

What follows is the moral of the fable of the fox confessing to the cock (*De Volpe qui confitebatur peccata sua gallo, contra golosos*), the first part of which is lost owing to the disappearance of a folio in one of the parent manuscripts. The familiar fable of the wolf and the lamb (*De lupo et agno bibentibus*) may have come before this in the original Spanish version as it does in most Odo manuscripts.

Otrosi algunos onbres que andan en casa de algunos señores se hacen amigos de todos e desque les pueden confonder, confondenlos muy buena mente quanto pueden. Otrosi es aun esto semejante [a] algunos onbres que vienen a casa de los señores a veuir e hacen mui seruienes e estan
5 penssando ensus coraçones como los podran matar con yeruas o con otra manera. Estos tales son semejantes alla gulpeja e al gallo.

1. s. que f.—3. quando.

Herlet, *op. cit.*, p. 29.

5. matar con yeruas=envenenar. Cf. *Fuero juzgo* (ed. Real Acad. Esp., Madrid, 1815), *Glossary*, s. v.

XXIII

ENXIENPLO DELO QUE ACAESÇIO ALLOS ONBRES CONLLOS ASNOS

Acaesçio así que vna vez vnos onbres que trayan vnos asnos en rromeria cargaronlos mucho e fazianlos andar todo el dia e quando non querian andar, dauanles muchos pallos. E vn dia pasauan por vn camino e fallaron un leon e llos onbres començaron a foyr del e los (*fol. 172r*)
5 asnos penssaron entresi mesmos que, pues los onbres auian miedo de los leones, que tomasen ellos pieles de leones que las vistiesen e luego aurian miedo los onbres de los e fçieronlo así. Despues que los asnos se ouieron vestidas las pieles de los leones, [saltauan] de la vna parte e de la otra e los onbres fuyan de los cuidando que eran leones. Ellos estando en esto, los
10 asnos començaron a bramar e los onbres escucharon e dixerón: Estas

1. e. rrogría c.—4. e l. e los onbres començaron a foyr e los a.—7. ouieeron—10. e of escucharon written by a later hand

Herlet, *op. cit.*, pp. 30-33.

8. Latin: *saltabant*.

bozes de asno[s] son mas que de leones e lleguemosnos aellos e veremos que son. E llegaron tanto fasta que los vieron las colas e los pies. E dixerón: Çierta mente estos son asnos, que non leones. E llegaron aellos en manera que los tomaron e dieronles muchos pallos.

Estos asnos son los ombres falsos e perezosos de servir a dios e toman 15 la orden de San Benito mas por estar viçiosos e porque les onren los ombres, que non por servir a dios. E estos tales a vezes echan bramidos de asnos que [se] entienden quando fablan de luxuria e de otros viçios. Estonce podemos decir: La tu palabra te faz manifesto. E bien podemos entender que tales como estos son asnos del diablo mas non monjes. 20

15. E. ombres s.—19. L. su p.

13. For *que non* as equivalent to *et non*, cf. Diez, *Gram.*, Vol. III, pp. 1061 f.

19. Matt. 23:23: *loquela tua manifestum te facit*. For *loquela*, Odo has written *lingua* in the Corpus Christi.

XXIV

ENXIENPLO DELO QUE ACAESÇIO A GALTER CON VNA MUGER

Vn onbre que auia nonbre Galter pusso de yr buscar vn lugar do sienpre ouiesse gozo e nunca pudiese su coraçon entresteger. E tanto andido fasta que fallo en vna tierra vna muger muy hermosa e era linda e auia poco que muriera (*fol. 172v*) su marido. E desque la uio Galter, fuese para ella. E ella preguntole que que queria. El dixola: Yo 5 ando buscando dos cosas, la vna que falle vn lugar do sienpre goze, [la otra] que nunca mi coraçon pueda ser triste. E dixo la muger estonce: Si tu quisieras ser mi marido, e folgaras aqui e avras todo quanto ouieres menester. Ca darte[e] yo casas, tierras, viñas e otros muchos bienes. E fuele mostrar su posada e mostrole primera mente el palacio. E desque 10 vio el palacio, plugule mucho. E preguntole aella: Deçit, señora: A do esta la cama enque auemos de dormir de noche? Ella fue [e] mostrole vna cama e en ella un leon. E en [derredor de] aquel lecho staua dela [vna] parte vn oso e dela otra vn lobo e dela otra muchos gujanos e dela

7. *ser* is the correction of another hand—9. *cosas*.

Herlet, *op. cit.*, p. 36.

Chauvin, *op. cit.*, Vol. III, p. 10.

6. Latin: *Duo quero, scilicet locum ubi semper gaudeam, nec in carne, nec in corde doleam*. Three things are desired in the *Gesta Romanorum* version (ed. Oesterley, Berlin, 1872), Vol. II, pp. 426 ff. They are: *habundancia sine defectu, gaudium sine tristitia, and lumen sine tenebris*.

9. The emendation *casas* is justified by *domos* in the Latin.

13. The Corpus Christi MS affords no basis for the word *leon*. Notice that there is no further mention of a lion in the moral. It is interesting to note, however, in the *Gesta Romanorum* version that the animals who stand around the bed are: the lion, i. e., the devil; a dragon, i. e., death; a bear, i. e., one's conscience; worms, i. e., one's accusing sins.

Latin: *circa lectum*.

14. *gujanos*. A frequent orthography in this text and the *Enxenplos* MS. The *Enxenplos* also has *figico* for *físico* (IV); *vigitar* for *visitar* (XI); *iglesia* for *iglesia* (XIX, LVII). Cf. *tijeras*, Old Spanish *tiseras*.

15 otra muchas serpientes. E estonce dixo [Galter:] E las tus rriquezas e los tus bienes anme de durar para siempre? Estonce rrespondio ella e dixo: Digote que non, ca mi marido que las avia muerto es. Eso mismo te conuiene ati morir. E uees este lecho? Dixo el: Si. Dixo ella: Aqueste oso te ha de matar. Non se si sera la primera noche o a cabo de vn año o a
 20 cabo de diez o por ventura viuiras mas. El lobo e los gujanos e llas serpientes te han de tragar ati e a todas tus cosas. E rrespondio: Todas estas cosas son buenas mas este lecho me espanta que [nin] porti nin por todo el mundo non estaria enel. E despidiosse dela e fuese su camino. E fuese a un rreyno que auia poco que era muerto el rrey. E
 25 dixeronle los onbres del rreyno: Galtar, seades bien venido (*fol. 173r*). Rrogamoste que nos digas que es lo que buscas. El dixo: Busco lugar do sienpre goze [e que] nunca aya pessar. E dixeronle los onbres: Sey nuestro rrey e avras todo lo que ovieres menester. Cata aqui que palacio e que camaras [e] que rriquezas. Entre todas las cosas que le mostraron,
 30 mostraronle vn lecho que staua guissado de otras tales bestias commo le mostrara la muger. E dixo Galter: Sy yo fuere rrey en esta tierra avre de yazer eneste lecho? Dixeronle los otros: Sy. Estonce dixo Galter: Estas bestias que aqui stan, façer me an mal? [Rrespondieron los onbres:] El oso te matara. Las otras gastaran todo lo tuyo ansi
 35 commo fçieron alos otros rreys. Mas non sabemos quando nin quando non. Rrespondio Galter: Peligrosso es este lecho e el rreyno non lo tomara por cosa del mundo pues he de yazer eneste lecho e poresto me quiero yr. E fuese e andido tanto fasta que lego a un palacio muy fermoso. Todas las paredes e la madera eran de oro e de piedras preçiosas.
 40 E los onbres que enel morauan, fçieronlo señor del palacio e de todas las otras rriquezas. Desi apostremas mostraronle otro tal lecho commo los otros. El espantose mucho del ansi commo las otras vezes. E fuese su camino e acaesçio que falo vn viejo asentado al pie de vn escallera. E lla escallera estaua llegada a un muro e enella auia tres
 45 escalones. El uiejo que estaua enla escallera pregunto a Galter que que queria. E el dixo: Querria lugar enque sienpre goze e que nunca aya tristeza. E dixole el uiejo: Galter, sube por esta [escalera] de tres escalones e falaras lo que cobdiçias. E Galter subio porla (*fol. 173v*) escalera e falo lo que cobdiçiaua.

18. esto lechos with s crossed out—25. l of del written by a different hand—venido repeated—27. g. a n. a. pessaz—45. estalones

24. The double repetition of what is practically the same adventure does not occur in the *Gesta Romanorum* version which doubtless stands nearer the original source than does Odo's. I do not agree with Herlet that the author of the *Gesta* took this fable from Odo.

33. Latin: *Responderunt: Vrsa te*, etc.

44. There are seven steps in the *Gesta Romanorum* version representing the seven *opera misericordiae*. However, in ascending, three blows are struck with a staff and the allegorical significance of these is the same as that of three steps in Odo's version.

47. Latin: *istam scalam*.

Esto se entiende por muchos onbres que cobdiçian estas tres cosas 50
o algunas destas tres cosas, que buscan fermossas mugeres por pecado o
rreynos o señorios o dignidades por onrra o por oro o por plata o por
vanagloria o por cobdiçia. Mas si bien parasen mientes enque lecho an
de dormir, non aurian cuydado de tales cosas. Que qualquier onbre o
muger que viua eneste pecado yaze en mal lecho commo aquel. [El] 55
osso que staua a la cabeçera del lecho sse entiende porla muerte que non
perdona a ninguno eneste mundo, alto nin baxo nin pequeno nin grand.
E de aquel osso cuenta enel libro de Ose: Commo la osa [que] ha perdi-
dos sus fijos, [si] alguno toma, destorpalo todo, bien asi destorpale yo las
entrañas desus coraçones. Que ansi commo la osa que ha perdidos sus 60
fijos non perdona a ninguno, bien ansi la muerte nunca perdona a nin-
guno, nin rico nin pobre. Los lobos se entienden porlos servidores
dellos [rreys] o delos señores que [non] han cuidado desus almas que se
saluen, antes les consejan façer cosas que sean a onrra del mundo e a pro
desus cuerpos. E alas vezes les consejan mas asu pro dellos que non 65
desus señores, por cobdiçia de lleuar algo dellos. E tanto que façen ellos
pro conlos señores, e tanto les da[n] consejo que se dañen commo que se
saluen. Los gusanos rroeran el cuerpo e lo tragaran. Las serpientes
son los diablos que lleuaran las animas dellos dapnados allas penas del
infierno. Sobre todas las otras cosas nos guarde delas serpientes, nuestro 70
señor dios. Onde diçese [destas tres] enel libro Eclegiastico: Quando
muera el onbre, heredarlo an serpientes e bestias e gusanos. El dapnado
se parte en tres partes; las serpientes que se entienden porlos diablos
que lieuan el alma e las bestias que se entienden porlos onbres que
buen eneste mundo ansi commo bestias e ansi commo lobos cobdiçiosos 75
que lleuaran los bienes delos muertos e los gujanos comeran el cuerpo.

Onde vn grand señor encontro vnos monjes que lleuauan a enterrar
vn grand logrero e pre- (fol. 176r) gunto el señor allos monjes que que
trayan. Ellos respondieronle que trayan el cuerpo de [a]quel onbre e
los dineros que los avia mandados. E dixo el señor: Non sera ansi, ca 80

51. after cosas is repeated s. e. p. m. o.—56. e. dela mugerte q.—58. o.
perdiera s.—59. t. destero palo t.—62. p. señores. d.—64. las—68. reeran—
70. n. guarda destas tres n.—73. e. llos onbres q. s. e. p. las bestias q.—74. q.
lieuen e.—78. e. pre- repeated

58. Cf. my article, *Mod. Lang. Notes*, January, 1905, for a discussion of "El Libro del
Oso," a myth originating in Gayangos' faulty reading of this passage. Cf. Osee, 13:8:
Occurram eis quasi ursa, raptis catulis; et dirumpam interiora jecoris eorum, etc. The
change of *perdiera* to *ha perdidos* is, I think, justified not only by the Latin but by the read-
ing in line below. After the word *fijos* begins the false insertion alluded to in the intro-
duction, p. 3.

62. Latin: *lupi sunt consanguinei et ministri regum*, etc.

70. Latin: *Quicquid sit de aliis, a serpentibus defendat nos Deus! De hiis tribus*, etc.

71. Ecc. 10:13. *Cum enim morietur homo, hereditabit serpentes et bestias, et vermes*.

80. Cf. the following passage from the Arcipreste de Talavera, *Corvacho* (Madrid, 1901),
p. 290: *Ay lo traen engañado el mundo e el diablo, por donde muere mala muerte e lieua el*

este onbre mio fue, e vos e los gujanos [avran] el cuerpo mas yo avre los dineros. El diablo lleuara el anima.

Sy vos todos aquellos queredes saluar, façet ansi commo Galter que subio enla escallera dorada de Jacob delos tres escalones. El primero
 85 escalon se entiende auer el onbre contriçion desus pecados e pessarille mucho porque los ha fechos e poner ensu coraçon de nunca mas tornar enellos. El segundo escalon es confessarse el onbre verdadera mente, ca si el onbre va a confession e confiessa veynte pecados e dexa vno,
 90 vno demas porque non confiessa verdadera mente. El tercero escalon es enmendar a dios por penitencia desus pecados segun que gela diere su confesor, otrosi enmendar [a] su proximo todos los tuertos que le tiene en qualquier manera que gelos oviere fechos, o por tomar algo delo suyo e por leuantarle falso testimonio o por auerle buscado mal conlos señores
 95 o por otros tuertos muchos que se pueden acussar o acaesçer entrelos onbres e entrelas mujeres, o por peleas o por otros males. Ca diçe Ihesu Christo enel euuangelio: Si fueres ofreçer al altar e se te menbrare enel camino que tienes tuerto atu vezino o atu proximo, dexa la ofrenda e ve e fazele [e]mienda. E desque le ouieres (*fol. 176v*) fecho emienda, tornate a
 100 ofreçer. E todo onbre que fiçiere estas tres cosas que se entiende[n] por [los] tres scalones, e si subiere porellos, sepa que subira alla gloria perdurable do non aura tristeza ninguna. Alla qual gloria nos traya dios. Amen.

81. g. al c.—91. e. mansar a

cuerpo la tierra e los gusanos, e la anima los diablos, e las riquezas los parientes o quiza quien non los pensara heredar nin gozar dellos. It would appear that the arch-priest, who was well read in the literature of his day must have been acquainted with Odo either in the Latin or the Spanish, unless he obtained it from Juan Ruiz, *El libro de buen amor* (ed. Ducamin), coplas 1534-43, who also may have had Odo as a source.

97. Matt. 5:23, 24.

XXV

ENXIENPLO DELOS DOS CONPAÑEROS

Vna vegada acaesçio que dos conpañeros que fallaron vna grand compaña de ximios. Dixo el vno al otro: Yo apostare que gane yo agora mas
 ' por deçir mentira que tu por deçir verdad. E dixo el otro: Digote que non faras, ca mas ganare yo por deçir verdad que tu por deçir mentira.
 5 E si esto non crees, apostemos. Dixo el otro: Plaçeme. E desque ouieron fecho su apuesta, fue el mentiroso e llegose alos ximios e dixole un ximio

Herlet, *op. cit.*, 16.

Chauvin, *op. cit.*, Vol. II, pp. 154, 159; Vol. V, pp. 13-15.

Köhler, *op. cit.*, Vol. I, pp. 281 ff.; Vol. II, pp. 369 f.

Juan Manuel, *El Conde Lucanor* (ed. Knust), pp. 110-15, 187-93.

4. Notice the omission of the object in l. 94.

que estaua y por mayoral delos otros: Di, amigo. Que te paresçe denos otros? E respondio el mentiroso: Señor, paresçeme que soys vn rrey muy poderoso e estos otros ximios que son las mas fermosas cosas del mundo e los onbres vos preçian mucho. En manera que los linsongeo tanto 10 quanto pudo en guisa que por las lisonjas que les dixo dieronle muy bien a comer e onrraronle mucho e dieronle mucha plata e mucho oro e muchas otras rriquezas. E despues lleço el verdadero e preguntaronle los ximios que que le paresçia de aquella conpañia. E rrespondio el verdadero e dixo que nunca viera tan suçia conpañia nin tan (fol. 177r) feos e que: Atalles 15 como vos preçian son locos. Estonçe fueronse para el e sacaronle los ojos. E desque le ouieron sacados los ojos, fueronse e dexaronlo desanparado. E estonçe Buena Verdad oyo bozes de osos e de lobos e de otras bestias que andauan porel monte. Atento lo mejor que pudo e subiose en un arbol por miedo que le comerian las bestias. E el que estaua ençima 20 de aquel arbol, haevos las bestias que se ayuntaron todas a cabildo so el arbol. E preguntauanse las vnas allas otras deque tierra eran o que condiçiones auian cada vna delas bestias o conque arte sabian cada vna escapar de mano dellos onbres. E dixo la rrapossa: Yo se çerca de aqui do ay un rrey que aquel rrey es el mas nesçio onbre que yo nunca vy e 25 tiene vna fija muda en casa. Poderla ya lijera mente sanar si quisiese sinon que non sabe. E dixerón los otros: Commo seria esso? E dixo ella: Yo vos lo dire. El domingo quando van ofreçer las buenas mugeres e dexan el pan sobre las fuesas, e vo yo e rrebato vna torta. Si el primero bocado que yo tomo, melo sacasen dela boca antes que yo lo 30 tragase e gelo diesen a comer, luego fablaria. E otra nesçedad mayor vos dire que aquel rrey que esta çiego e tiene vna lancha de piedra encabo desu casa. Si aquella fuese alçada, saldria vna fuente de alli e quantos çiegos se vntasen los ojos con aquel agua luego guaresçerian. E des[que] fue amanesçido (fol. 177v), fueronse las bestias de alli. E ellas que sse 35 yuan, pasauan vnos harruqueros por alli. E Buena Verdad, que estaua ençima de aquel arbol, que avia miedo delo que las bestias dixerón, dio bozes alos harruqueros que yuan. E dixerón los harruqueros: Santa Maria! vozes de onbres son aquellas que oymos. Vamos alla. E desque llegaron, fallaron a Buena Verdad do staua ençima del arbol. E preguntaronle 40 quien era. Dixo: Buena Verdad. Ellos dixerónle: Amigo, qui te paro

14. les—15. nin tan repeated—17. ouieren—24. Y. so c.—25. q. oy n.—26. fijo—38. harrugueros—harrugueros

7. *nos otros* is only used in this text to bring out a contrast. Cf. Cuervo, *Notas*, p. 42.

10. *linsongeo*. An error or an example of epenthesis?

18. It is at this point that the second story is added to the fable we find in Odo. Cf. Introduction, p. 17.

19. *Atento*, modern *tentó*. Cf. Cuervo, *Dicc.*, s. v.

38. *harruqueros*, modern *arrieros*. For another example of the word, cf. Juan Ruiz, *El Libro de Buen Amor* (ed. Ducamin), p. 168, variant. Cf. Bincnete y Cortadillo (ed. Martín, Sevilla, 1905), pp. 361 f.

tal? E el dixoles: Vn mio compañero. Mas pidovos de merçet que digades do ydes. Ellos dixeron: Ymos atal rreyno conestas mercaduras. E dixoles: Rruegovos que me querays llevar alla por amor de dios e que
 45 me pongades alla puerta del rrey. E llos harruqueros dixeron que les plaçia e figieronlo ansi. E desde se vio y, dixo al portero: Amigo, rruegote que digas al rrey que esta aqui vn onbre que lo guaresçera della çeguedad que el ha e aun que le mostrara conque su fija fable. E el portero entro e dixolo al rrey: Señor, alli esta vn onbre que dize que uos
 50 sanara delos ojos sy vos quisieredes que entre delante vos. E dixo estonçe el rrey: Amigo, dille que entre e veremos lo que diçe. El portero fue e traxolo ante el rrey. Desde fue ante el rrey, dixo: Señor, [sea] la vuestra merçet que mandeys alçar vna lancha que esta encabo de vuestro palaçio e saldra (fol. 178r) vna fuente, que qualquier çiego que se llauare los ojos
 55 en aquella agua luego sera guarido. E señor, porque lo creades, lauarme [e] yo primero que non vos. El rrey desde oyo aquello, mando luego asus onbres que alçasen la lancha e ansi commo fue alçada, salio luego la fuente e vino la Verdad e lauo luego sus ojos e nascieronle luego los ojos ansi commo de antes los solia auer. El rrey lauo luego sus ojos e
 60 cobro su uista. E despues todos los onbres della tierra, que qualquier çiego que venia a se llauar los ojos conella, luego eran guaridos. Estonçe dixo Buena Verdad al rrey: Señor, sea la vuestra merçet, que aun otra cosa te quiero mostrar, que quieras el domingo parar tus onbres arredor delas fuesas e paren mientes quando veniere la rraposa a tomar
 65 del pan que lieuan las buenas mugeres a ofreçer, el primer bocado que mitiere enla boca, echenle mano tus onbres ala rraposa ala garganta e saquengelo e non gelo dexten comer e denlo a comer atu fija e luego fablara. El rrey mandolo fazer ansi commo el mandara e los onbres desde ouieron tomado el bocado alla rraposa dela garganta tanto ouieron priesa
 70 de llevar el pan ala infanta conque fablase que non touieron alla rraposa e dexaronla yr. E la ora que la infanta comio el pan luego fablo. El rrey desde uio esto, mando fazer mucha merçet a Buena (fol. 178v) Verdad, lo vno por[que] auia guarido ael delos ojos e lo otro porque auia guaresçido asu fija. E los dela corte le façian mucha onrra e yuan conel
 75 fasta la posada e le dauan muchos dones por aquel bien que les auia fecho. E yendo vn dia porla calle mui bien uestido e en buen cauallo e muchas compañías conel encontro a Malla Verdad e conosciolo luego e marauillose mucho [que] le vey a sano delos ojos e tan bien andante. E fue asu posada e dixole: Dios te salue, amigo. E dixole Buena Verdad:
 80 Amigo, bien seas venido. [E rrespondio Mala Verdad:] Amigo, quererte ya rrogar que me dixeses conque guaresçiste del mal delos ojos. Ca tengo vn fijo çiego e querialo sanar si podiese. Rruegote que me muestres commo

46. After dixo there is a small cross which may be the abbreviation of the first syllable of verdad — 53. mandays — 54. e s. repeated — 74. E delos d.

deprendiese. E todo esto decía Mala Verdad por cuita de saber commo llegara [a] aquella onrra e [a] aquel estado. Estonçe Buena Verdad que non sabe de al sinon de verdad dixole: Viste, amigo, quando tu me sacaste los ojos enel monte, e uiste ese arbol grande que y staua. Con cuyta suby enel e juntaronse y todas las animalias del mundo a fazer cabildo. E contole todo el fecho commo le acaesçiera. E Mala Verdad desque supo aquello, plogole mucho e fuese quanto pudo para alla. E subiose ençima de aquel arbol e el estando y, heuos las bestias do se juntaron a cabildo so aquel arbol. E dixo [la rraposa:] Estamos aqui todos? E dixeron todos (*fol. 179r*): Comadre, si. E dixo: Conpadres, quanto aqui dixe en otra noche ansi fue dicho al rrey. E echaronme sus onbres mano ala garganta que a pocas non me afogaron. E dixo el vno: Pues yo non dixe. E dixo el otro: Yo non lo dixe. E juraron todos que lo non dixeran. E dixo la rrapossa: Pues non lo dixistes, quiera dios que non nos aseche aqui alguno. Alço los ojos arriba e vio a Mala Verdad e dixo: Alla estays vos. Yo uos fare que malla pro uos faga el bocado que me sacastes dela boca. E dixo al oso: Conpadre, vos que soys mas lijero, sobid alla. El oso sobio e derribolo a tierra. Estonçe despedaçaronle las bestias e comieron[lo] todo.

Enxienplo. Deuen parar mentes aquellos que quieren fazer o decir traçiones o falsedades que [si] non se fallen mal vn año, farse an a dos, e si non, fallarse an allos diez. E si por ventura lo fazen por consejo o por mandado de alguno, aquellos que[ge]llo consejan o gelo mandan, aquellos los tiene[n] despues por partes. E aunque ensu vida non se fallen mal, fallarse an despues enla muerte do les da dios tan mal galardond porello commo dieron las animalias a Mala Verdad.

89. an erased se stands after aquello — 92. todos repeated — 93. an f standing before the s of ansi has been erased — 98. delat, the t has been crossed out — 104. v. non l.

83. *deprendiese*, modern *aprendiese*. Cf. Cuervo, *Dicc.*, s. v.

99. Possibly *soys* should be changed to *sobys*.

103. Cf. XXVI, l. 16.

105. *consejan*, modern *aconsejan*.

XXVI

ENXIENPLO DEL ABISPA CONLA [A]RRAÑA

Dixo el abispa al arraña: Tu nunca buelas mas sienpre stas enlos forados. Mas bolaria yo en un dia que non farias tu en diez. Dixo la [a]rraña: Yo te aposstare un quartal de vino (*fol. 179v*) que non diges verdad. La abispa dixo: Bebamos primero el uino sso este arbol. E dixo

1. *nunca buelas*; possibly it should read *nada uales*. The Latin has: *nichil uales*.

3. *quartal* translates *galonem*.

4. An omission. *Bibamos primo, et qui defecerit unum persoluat*. *Dixit Vespa: Bibamos in hac arbore*, etc. In the Latin the words *Bibamos primo* are uttered by the spider.

- 5 el araña: Non quiero, que tengo aguissada vna cortina mui blanca e muy
 ferosa e ay nos sentaremos muy bien. E el abispa se fue conel araña,
 cuydando que deçia verdad. E el araña metiola ensu tella. E luego que
 el abispa sse assento enla tella rreboluiose la tella alos pies e alla cabeça
 e començose a sacudir mas non pudo salir dende. Estonce dixo la abispa:
 10 Maldicha sea tal cortina onde el onbre non puede salir. Çierta mente,
 dixo el araña, nunca de aqui saldras viua. E allegose aella e afogola.

El araña se entiende porel diablo que pone este coraçon alos onbres,
 de tomar barraganas e tomar rriquezas e algo ajeno que es malganado.
 E despues que enello estan non se pueden partir dello. Aquestas cosas
 15 son dichas cortinas del diablo. E afogalos mas non saben quando nin
 quando non, ssy un dia, sinon a dos, sinon a diez, commo dize la fablilla
 de Galtar. Si alguna cosa començares, para mientes que salgas conella
 ansi commo el fizo que puso de ir catar a do sienpre ouiese gozo e sin
 tristeza.

5. q. non t.—18. p. deçir c.

5. The non after que is not justified by the Latin.

18. For the emendation, cf. XXIV, l. 1.

XXVII

ENXIENFLO DELA MARIPOSA

- Acaesçio vna vegada que la mariposa bolaua porlos almendrales e por-
 los otro[s] arboles floridos e porlos mançanos [e porlas rrosas e porlos lilios
 e porlas otras flores] e desque ouo bien bolado vinose a sentar a un mora-
 dral do estaua estiercol de bestias e de bues e fallo aly asu muger. E ella
 5 preguntole que de donde venia (*fol. 180r*). E el rrespondiole: Çerque la
 tierra e he bolado porlas flores delos almendros e delos lilios mas nunca
 fale tan plaçentero lugar commo este.

- Ansi es de muchos clerigos e monjes e legos que aun[que] las vidas
 delos santos oyen e passan porel valle delos lilios e porlas rrosas que se
 10 entienden porlos martires e porlas uioletas que se entienden [porlos] con-
 fessores, mas ninguna vida destas non les paresçe tan plaçentera commo
 llas malas mugeres o su compania que non son al sy non estiercol e allega-
 miento de pecados. E poresto dize la santa scriptura Eclegiastica: Toda
 mala muger ansi commo estiercol ssera follada enel camino. Pues mal-

5. Venia repeated—10. p. l. confessores e porlos m.—12. s. ansy n. e.—14. s.
 fallada enel infierno

Herlet, *op. cit.*, p. 36.

1. Latin: *Scrabo semel uolauit per amigdalinas arbores florentes, per pomaria, per rosas, per lilia et alios flores.*

3. *moradral*, modern *muladar*; Portuguese, *muradal*.

4. *Equus* is generally translated *bestia*. For examples of *bue*, *bues*, cf. *Fuero de Salamanca* (ed. Ruano), pp. 24, 26, 76, 84, 91. Also *Libro de los enxemplos* (Madrid MS), CCCLXXV.

14. Ecc. 9: 10: *Omnis mulier quae est fornicaria quasi stercus in via conculcabitur.*

dicha es tal mariposa e aquién mejor paresçe el estiercol de pecado e los 15
 diablos que non Ihesu Christo o [el estiercol] delas golondrinas que çiega
 los ojos, que non faze la vida delos[santos]. E poresto diçe Sant Augustin:
 Ental manera ha[n] rronpido el palacio del coraçon e porla fiebre de
 maldades.

18. an erased r above and after manera.

16. The common superstition that swallows' dung causes blindness may go back to the
 story of Tobias (Tob. 2:10, 11).

XXVIII

ENXIENPLO DEL AGUILLA CONEL CUERUO

Ell aguila vna vegada auia mal delos ojos. El cueruo que es fisico
 delas aues demandole consejo que que podria façer para el mal delos ojos.
 Dixo el cueruo: Yo traere vna buena yerua que uos sanara luego. E dixo
 el aguila: Si tu esso façes, yo te dare buen galardón. Estonçe el cueruo
 tomo el çumo dellas çebolas e fizo enplasto e pusogelo enlos ojos e así 5
 commo gelo ouo puesto çego luego el (fol. 180v) aguila. E despues que
 el cueruo lo uio ciego comio asus fijos [e firio el aguila mesmo con muchos
 golpes.] E dixo el aguila: Maldicha sea tu meleçina que non veo nin
 punto. Ençima desto me as comido mis fijos. El cueruo rre[s]pondio:
 Mientra que tu veyas, nunca podia comer detus fijos, maguer que mucho 10
 los deseaua comer, e hago[ra] despues que tu fueste çiego es el mio deseo
 conplido.

Porel aguila se entiende el perllado. Ca el perlado ha los ojos abier-
 tos que esta en buen stado e guardando [su pueblo] de pecado, que non 15
 ha cuydado de otra cosa saluo de seruir a dios e de guardar su pueblo,
 los fijos del aguila. E el cueruo se entiende porel diablo que esta dese-
 ando aqueste pueblo para lo matar e comer. Mientra aquel perlado ha
 los ojos abiertos todo su deseo es nada. Mas que façe el diablo? Faze
 un [en]plasto de ligamiento delas cosas temporales e echalo enel coraçon 20
 del perlado, por tal que ponga enellas todo su cuydado, que non pueda
 enal pensar nin entender enlas cosas çelestiales. E así lo façe el perlado,
 ca pone todo su cuydado ensus rrentas e enlas otras cosas temporales
 así que los ojos çelestiales son çiegos. E despues el diablo come los
 fijos, feriendo el aguila dela vna parte e dela otra. Esta postura fiço

6. el repeated—11. çiega—e. miedo c.—13. e. pecado h.—20. enellos—
 puedan—24. f. mis c. G. e G.

Herlet, *op. cit.*, p. 34.

Libro de los enxemplos (ed. Gayangos), CCXIV.

1. Crows are popularly supposed to put out the eyes of their enemies. Cf. Rolland,
Faune populaire, Vol. II, p. 106.

7. Latin: *ipsam Aquilam multis percussioneibus infestauit*. Cf. l. 24.

11. Latin: *desiderium meum est completum*.

19. Latin: *et proicit in oculos prelatorum*.

- 25 Naas Ammonites con Gabet Galeat, que el con todos los suyos que se saqu[as]en los ojos (*fol. 181r*) derechos e que los dexaria en paz, ansi commo se cuenta enel primer libro delos rreys. Aquel paresçe alla serpiente antigua que façe tanto quanto puede [alos perlados e alos clerigos] por los toler los ojos sprituales, porque non puedan conosçer las [cosas]
 30 celestiales eneste [mundo si non las cosas tenporales] que son a siniestro. Ansi, muchos otorgan enesto [e muchos] a[n]menos el vn ojo.

26. ojos repeated—27. paresçen—30, 31. c. enesto ansi q. s. a s. A. commo m. o. e. amenos e. v. o.

25. *Primus regum*, 11:1, 2. From this point on we have to do with the most corrupt passage in the *Gatos*. The following is my basis for emendation: *Naas dicitur serpens; ad hoc nititur serpens antiqu[us], ut oculos spirituales a prelat[is] et clericis eruat, ne celestia, sed terrena que a sinistris sunt ualeant contemplari; et multi adquiescunt, multi sunt monachi* (variant *monoculi*).

31. In the MS we have *amenos*=*an menos*. Cf. *amenester*=*an menester*, XLI, l. 30, and *amiedo*=*an miedo*, XLIII, l. 20. Are these instances to be explained by a dropping of the tilde or are they examples of the assimilation of *nm* to *m*, such as we observe in *comigo* and *emendar*? Cf. Cuervo, *Rev. Hisp.*, Vol. V, p. 305; Munthe, *op. cit.*, p. 39.

XXIX

ENXIENPLO DEL CAUALLERO CONEL ONBRE BUENO

- Vn cauallero pregunto a un onbre bueno que era letrado, qual seria el gozo que los onbres en parayso au[r]jian. Rrespondio el letrado e dixo: Tal sera el gozo que nin los ojos lo uieron nin orejas lo oyeron nin coraçon de onbre lo podria penssar aquello que dios tiene aparejado [a] aquellos
 5 que le aman. E dixo el cauallero: Aquellos que desean çaçar con aues e con canes, quando fueren en parayso, fallaran canes o aues? E rrespondio el letrado: Non lo mande dios que los canes entran en tan fermoso lugar e tan plaçentero commo el parayso. E dixo el cauallero: Çierta mente se ouiese en parayso canes o aues, mucho mas desearia yr alla.
 10 E rrespondio el lletrado: Amigo, vna vegada el leon conbido a todas las otras bestias e fizo muy grand ayantar e dioles muchos manjares e muy sabores[os.] E despues que ouieron comido, todas se tornaron cada vna asu logar. El lobo encontro ala puerca enel camino que staua comiendo somas. (*fol. 181v*) E dixo la puerca: Donde uienes, lobo? Rrespondio
 15 el lobo e dixo: Vengo del muy buen ayantar que nos dio el leon. E tu, por que [non] fuiste y? E dixo la puerca: Ouistes buenos comerres e bien adobados? E rrespondio el lobo: Digote que si, que ouimos capones e perdiçes e pauones e otros muchos manjares bien adobados. Estonçe

5. q. be, erased d.—13. a. puerta e.

3. Epis. Pauli ad Cor. prima, 2:9.

9. *se for* modern sí. Cf. *El libro de Alexandre* (ed. Janer), coplas 1, 73; Berceo, *Del Sacrificio de la Misa* (ed. Janer), copla 118.

11. *ayantar*=*yantar*.

16. The lack of *non* probably goes back to the Latin: *Et tu, ut (sic) fuisti ibi?*

dixo la puerca: Ouo y bellotas o ssomas? Dixo el lobo: Maldicha seas que preguntas! Nunca lo mande dios que en tal ayantar adobasen tan 20 villes uiandas!

Esto se entiende que muchos que todas las cosas an eneste mundo que podrian auer para yr a parayso non les paresçen bien nin cobdiçian nada nin se pagan de al sinon de somas que se entiende por pecado como luxuria o complazenterias deste mundo. E desto se cuenta enla 25 santa scriptura: Dios amaua los fijos de Ysrael e ellos aman a dioses ajenos, aman vinos de muchas maneras, que se entiende por pecados.

20. d. quien t.—22. entienden—23. p. façer p.

21. Osee 3: 1: *diligit Dominus filios Israel, et ipsi respiciunt ad deos alienos et diligunt vinacia uvarum.* A faulty rendering. *Uvarum* has probably been mistaken for some form of *varius*. Hence, *de muchas maneras*.

XXX

ENXIENPLO DEL ONBRE QUE ARAUA CONLOS ESCARAUACOS

Vn onbre araua vna vegada e ato dos escarauacos al arado e uino otro onbre e dixole: Por que atas atales bestias como son aquestas atu arado? Rresponديو el yuguero: Porque todas las cosas ayudan al arado quantas le pueden tirar. Ansi que muchas vegadas menazaua e alos escarauacos (fol. 182r) tan bien como alos bueys que andoviesen. E quando fue 5 ora de uiesperas que tanieron las campanas, fuese el onbre consus bueys para su casa e los escarauacos fincarón alli que non quissieron obedesçer al yuguero.

Tales son muchos onbres eneste mundo aquien dios amenaza e castiga mas por todo esto nunca se quieren partir dela suçidad del pecado. 10 Delos quales cuenta enla santa scriptura que dize dios: Enbieuos la muerte enel camino de Egipto. [Feri] conmi cuchilo vuestros fijos e fize sobir el olor de vuestros castillos envuestras narizes e non vos tornastes

4. tiras.—5. q. quando a.—8. yueguero—12. e fizo sentir

Herlet, *op. cit.*, p. 34.

Title. *escarauacos* = *escarabajos*.

3. Latin: *Quoniam totum iuuat quicquid non retro trahit.* The form *tiras* in the manuscript reading may be a fasion of *tira atras*.

4. *menazaua* = *amenazaba*.

5. At this point the text departs from the original and makes but slight sense. *Stimulauit Scrabones frequenter; sed quando uenerunt ad busacias uaccarum, semper ibi moram fecerunt, nec Rustico aliquo modo obedierunt.* The translator probably did not understand *busacias*, which is a French, rather than a Latin word.

10. *sucidat*. Cf. Fuero Juzgo (ed. Real Acad. Esp.), *Glossary*; *El libro de los exemplos* (Madrid MS), CXVII, CXIX.

11. Amos 4:10. *Misi in vos mortem in via Aegypti; percussi in gladio iuuenes vestros (usque ad captiuitatem equorum uestrorum); et ascendere feci putredinem castrorum in naves uestras; et non redistis ad me, dicit Dominus.* The translator evidently did not regard the last two words as part of the quotation. The part in parentheses is not quoted in the Corpus Christi.

ami. Esto se entiende por que dios a muchos onbres eneste mundo
dales primero mucho bien. Ellos non llo quieren cognosçer conello.
15 E desque dios vee esto, tirales los algos. E [si] poresto non se emiendan
tirales los parientes e los amigos. E si poresto non se emiendan, tirales
los fijos. E si non lo quieren cognosçer por todo esto, mueren e despues
van alla pena que es sin fin e los tales commo estos si bien parasen
20 mientes quando tienen bien, mas se les valdria cognosçer a dios estonçe
que non padescer despues.

19. c. e e.

XXXI

ENXIENPLO DELAS ABEJAS CONLOS ESCARAUACOS

(fol. 182v) Las abejas vna uega conbidaron alos escarauacos a yantar.
E despues que la messa fue puesta, asentaronse los escarauacos a comer
e vinieron las abejas e pusieron mucha miel e muchas flores enla messa.
E llos escarauacos comieron poca miel e fueronse luego. E otro dia con-
bidaron los escarauacos alas abejas e despues que fue puesta la messa e
5 las abejas asentadas, posieron los escarauacos estiercol de bueys e de
bestias. E las abejas non quisieron prouar punto dello, antes fueron su
camino.

E las abejas se entienden porlos doctores dela iglesia e porlos onbres
santos que conbidan alos onbres malos e pecadores e danles miel e flores
10 a comer que se entienden por que los predicán los mandamientos de
nuestro Señor e dela ley que son mas dulçes que miel e les muestran
commo se quiten de pecados, mas los malos poco o nada toman dello.
Si llos mallos conbidan alguna vez allos buenos, danles de comer estiercol
15 de bestias, que se entiende [por] palabras suçias e mallas obras e beodeçes
e garganterias, así que los buenos e los justos non toman tales costun-
bres mas antes se van. Otrosi muchos onbres eneste mundo se enbeodan
algunas vezes o [co]men mas de su derecho o faze[n] algunas cosas que
non son (fol. 183r) de façer, por tal que [non] sean tenidos por escasos o
20 por façer lo que fazen otros commo ellos. Onde diçe Sant Agustin: Por
tal que yo non fuesse apartado delos otros, conueneme a ser mas mallo
que quisiera. E dize Seneca: Con tales toma compania que entiendas
que te podra[n] façer mejor o que entiendas que tomaras delos buenas
costumbres; e atales resçibe entu casa que puedas façer mejor[es] en tirar
25 de mala carera.

1. L. ouejas—7. della—17. a. que s.—19. que non son repeated—24. t. te d.

Herlet, *op. cit.*, p. 35.

1. uega for uogada. Cf. ferra for ferrada, XIV, l. 7, and note.

20. Cf. Augustine, *Confessiones*, Bk. II, chap. iii: *Ego, ne uituperarer, uictosior fiebam.*

24. Latin: *illos admittit quos tu potes facere meliores.* Cf. *Comedia de Calisto e Melibea* (ed. Foulché-Delbosc, Barcelona, 1900), p. 34.

XXXII

ENXIENPLO DEL ASNO CONEL ONBRE BUENO

Vn onbre bueno tenia un asno ensu casa e fizolo yr a llabrar. E aquel onbre bueno [tenia] un puerco e era çerca dela San Martin, e porque venia açerca el tienpo para lo matar, daualo bien a comer, somas e berças e farina. E desque auia comido, yuase luego a echar a dormir. El asno desque uio esto pensso luego entressi: Este puerco mui bien le va. El 5 come bien e bebe bien e non trabaja commo yo nin come mal commo yo. Mas bien se yo que fare. Fazerme he doliente e quiza que me faran tanto bien commo al puerco. E fizolo ansi. Tendiose enel stablo e entro su dueño alla e desque lo fallo tendido, començolo a menazar que se lleuantase, mas el non se quiso lleuantar, antes començo a jemir. E su señor 10 pessole mucho e dixo asu muger: El nuestro asno esta doliente. E dixo la muger: Pues que ansi es, demosle a comer, pan e farina e de buen agua. E figieronlo ansi e el asno (*fol. 183v*) comio muy poco e dende adelante yuase fartando en manera que engroso mucho. Estonçe dixo el asno entresi: Agora he yo buen sino. E desi quando el puerco fue bien grueso, 15 vino el tienpo de se matar el puerco. El asno desque uio que matauan el puerco e quel daua el carniçero conel destral, el asno des[que] uio este fue mucho marauillado e ouiendo mui grand miedo, cuidando que farian eso mesmo ael lo que figieron al puerco, pues estaua gordo, e dixo entresi mesmo: Çierta mente mas quiero trabajar e fager tal vida commo primero 20 que non morir tal muerte commo morio el puerco. Estonçe salio dela stablia e fuese saltando delante su señor. Quando el señor vio esto, tornolo al su primero ofiçio e murio el asno despues buena muerte.

El puerco se entiende porlos rricos que se uisten bien en este mundo e comen bien e beuen mejor e non se quieren trabajar en este mundo. 25 Estos son los clerigos que non quieren seruir a dios e los usureros que non quieren ganar porsu trabajo si non porsu vsura. Estos tales son

1. u. puerco a. e. (puerco dotted underneath)—8. puerpo—17. guel—18. m. (qu with tilde, erased) c.—26. u. o (with tilde) n.

Herlet, *op. cit.*, pp. 16-18.

Chauvin, *op. cit.*, Vol. III, p. 51.

2. *dela San Martin.* *fiesta* has been omitted as in the French *la Saint Martin*. For the genitive case in Old Spanish nouns, cf. Diez, *Gram.*, Vol. III, pp. 865 f.; also Pidal, *El Dialecto leonés*, pp. 57 f. During the Middle Ages it was the almost universal custom in Europe to kill and salt the winter's supply of meat on Martinmas day; cf. Hone, *Every Day Book*, Vol. I (London, 1888), p. 735. The Spanish has a well-known proverb: *lleparte d uno su San Martin*. Cf. Cervantes, *Don Quixote* (ed. Clenencin), Vol. VI (Madrid, 1839), p. 295.

9. *començolo a menazar.* There are two other possibilities: *començolo amenazar* or *començolo [a] amenazar*.

17. *guel.* The only similar case of enclisis in this text occurs in XXXVI, l. 8.

18. *ouiendo.* For gerunds built on the perfect stem, cf. Pietsch, *Disticha Catonis* (Chicago, 1902), p. 41.

lamados puercos, los quales puercos cuenta enel euuangelio que entra el diablo enellos e fazellos afogar enla mar. Estos talles afoga el diablo
 30 eneste mundo por pecado e despues enla amargura del infierno. El asno se entiende por algunos onbres justos que estan ensus estudios o algunos ordenados (*fol. 184r*) ensus çeldas o algunos que viuen en lazeria eneste mundo o seruiendo a dios. Mas les valle atales commo estos que con lazeria o con trabajo vayan a parayso que non fagan commo los puercos
 35 e vayan al infierno, que les den conel destal de condenacion enla cabeça. Aquestos que non quieren trabajar commo deuen nin seruir a dios segun deuen de fazer, estos tales non seran tormentados conlos onbres mas conlos diablos. Dize Ysayas: Poresto enbia nuestro Señor, dios de vestes, ensus logrerros, fanbre.

32. -nados repeated — 34. lazerio — 38. P. enbiara n. s. d. su veste en logar dos semejantes ati.

28. Matt. 8:28; Marc. 5:1; Luc. 8:26.

37. Ps. 72:5.

38. Is. 10:16: *Propter hoc mittit Dominator, Dominus exercitum, in pinguibus ejus tenuitatem.*

XXXIII

ENXIENPLO DELA GALINA CONEL MILLANO

La galina muchas vegadas lieua sus polos solas alas, mayor mente quando vey el millano. Acaesçio vna vez que vino el milano bolando sobre los polos e lla galina llamolos a todos, ansi que uenieron e metieronse todos sola galina sinon vno que fallo vn gujano e començolo de
 5 picar por comerlo. E uino el milano e lleuose el pollo.

Bien ansi faze nuestro Señor que nos llama, commo quando auemos pecado que corramos e nos pongamos solas allas. Esto faze porque nos arrepiñamos e nos guardemos de fazer mal. Mas muchos dello[s], aun que veyen andar el diablo bolando ençima dellos, non quieren fuyr, mas
 10 antes se llegan al gusano del diablo. Pues hermanos, nos otros fuyamos allas allas del crucifixo e leguemosnos ael por penssamiento de buenas obras, doliendonos dela su pasion o faziendo (*fol. 184 v*) los sus mandamientos, e allegandonos ansi ael seremos saluos.

4. g. e vino vno e f.—6. S. antes q.—10. a. bufano d.

Herlet, *op. cit.*, p. 36.

4. Latin: *excepto uno qui inuenit uermiculum, etc.*

XXXIV

ENXIENPLO DEL LEON CONEL GATO

Vna vegada conbido el leon a todas las animalias a comer e conbido al gato que era su amigo e era onbre muy onrrado. E pregunto el leon que de que vianda comia mas de grado. E el rrespondio: Rratos e mures. E pensso el leon, que pues el gato se pagaua delo, que le[s]

daria [a] comer de aquella vianda a todos los otros, ansi que fiço traer 5
muchos manjares de rratos e de mures, ansi que el gato comio muy bien
dellos mas todos los otros començaron a murmurar e fablar entresi: Que
es esto que nos da a comer? E por esto fue el ayantar menos preñado
e abiltado.

Ansi es de muchos que façen muchos conbites e acaesçelos que conbi- 10
dan algunos gatos, que se entienden por algunos onbres que non se pagan
de ningun plaçer sinon de deçir algunas suçiedades por auer la graçia de
algunos o por lleuar algo, o que les plega o non fazer aquella gran fiesta.
E usan ansi fazer fasta la muerte e por tal que se pueden eneste mundo
enbeodar e ynchir los vientres de vianda e [veuir] en suçiedades e en 15
pecados e dar las animas alos diablos.

6. gata—14. E uso a.

Herlet, *op. cit.*, pp. 35, 36.

13. Latin: *omnes tam uolentes quam nolentes retinet usque ad noctem, ut omnes possit inebriare, uentrem implere potu et animam Diabulo (sic)*. Our Latin text is not followed very closely here.

XXXV

ENXIENPLO DEL ANSAR CONEL CUERUO

Vn ansar mui gorda era mui pesada e rrogo al cueruo que la ayudase
que podiese bolar mejor e mas alto, estonçe que podria ver las alturas del
mundo e dellos montes e delos (*fol. 185r*) aruoles. El cueruo ayudola
quanto pudo e firmo los pies en tierra por la ayudar a bolar al ansar
mejor. Mas el ansar peso tanto que el cueruo non pudo façer nada. 5
E dixo el ansar al cueruo: Por que non me lleuantas e non me façes
bolar? Rrespondio el cueruo: Quanto mas me esfuerço para te sobir,
tanto te façes tu pessada.

Otrosi vn pecador fuese vna vegada a confesar a un onbre santo e
rrogole que pidiese de merçet anuestro Señor que el porla su santa piedad 10
llo quissiese partir de aquellos pecados enque andaua. El onbre bueno
rrogo a dios porel e a cabo de vn año tornose el onbre pecador al onbre
santo e dixole: Señor, non siento que las tus oraçiones me fazen pro
ninguna, que tanto pecador me siento commo suelo e el mi coraçon tan
enbuelto sta en pecado commo suele. E dixole el onbre santo: Amigo, 15
ven conmigo. Ellos fueronse amos y dos e fallaron enel camino vn saco
lleno de trigo que cayera de vna bestia. E dixo el justo al pecador:
Toma de ay. E echan amos mano del saco e el pecador esforçauasse de
lleuantar el saco e el justo tiraualo contra tierra quanto podia. El peca-

1. c. gela a.—3. los repeated — 15. fuele

Herlet, *op. cit.*, p. 36.

Chauvin, *op. cit.*, Vol. III, p. 103.

14. *suelo*. For the present of this verb with a past significance, cf. Gaspary, *Die sicilianische Dichterschule* (Berlin, 1878), pp. 226 f.

20 dor uiolo e dixolle: Señor, por que abaxas este saco contra tierra? E
ansi faziendo nunca lleuantaremos el costal. E dixo el justo: Ansi me
conçe contigo, que pido merçet almi Señor Ihesu Christo porti e (*fol.*
185v) quierote leuantar pormis oraçiones mas tu sienpre tiras contra
tierra, que siempre pecas mas. E si tu quisieses esforçarte comigo e par-
25 tirtre de algun pecado, entrenos amos poderte yamos façer yr a parayso.

Mas si llos onbres penssasen eneste mundo que cosa es e commo non
es otra cosa sinon sueño, que vn onbre pobre que se duerma e se sueñe
muy rrico, quando despierta mas triste esta que non si se soñase pobre.
Otro si un onbre rrico que se sueñe pobre, quando despierta esta muy
30 alegre porque se falla rrico. Ansi es en este mundo que los onbres que
son pobres e son buenos, espi[en]den su tienpo en seruicio de dios; e
quando van a parayssso, fallanse muy rricos e muy bien andantes. Otro si
aquellos que son rricos e muy bien andantes eneste mundo non quieren
fazer al sinon aquello que es seruicio del cuerpo. E despues mueren e
35 van al infierno. Aquellos son mas mal andantes que otros onbres.

Otro si semejante es en este mundo dellos juegos del axedrez, que
allos [vnos] llaman duques e allos otros llaman rreys e allos otro[s] cau-
alleros e allos otros peonis. E llos onbres juegan conellos e ansi aquel que
vençe, aquel es tenido por mejor. Mas despues que han jugado conellos,
40 tornanlles alla bolsa muy desonrrada mente, que alas vezes cae deyuso el
rrey e los condes e los peones desuso.

E bien ansi es delos onbres que todos vienen de vn padre e de vna
madre, de Adam (*fol. 186r*) e de Eua. E despues juegan los vnos conlos
otros. El vno gana, el otro pierde e el que puede vençer al otro, aquel es
45 tenido por mejor. Mas despues son puestos sin rregla enla bolssa, que se
entiende [por] los cuerpos enllos lozilos e las animas enlos infiernos donde
non han ordenamiento ninguno mas espanto sin fin. E aunque vayan a
parayso, a vezes van los que son eneste mundo menores delante los mayores
e delante los rreys e delante los señores en aquella corte tan noble que
50 deuian cobdiçiar los onbres ser enella mas onrrados, alli quieren yr mas
deshonrrados, commo quier que bien aventurado sera aquel que yra alla,
ca el que en parayssso menos bien touiere, terna mas que nunca podria
meresçer a dios.

34. fallasen—36. o. semejantes e.—42. d. vna parte e—43. Adam repeated.—
44. v. ganaua e. o. perdía e.

26. A comparison can easily be drawn between the ideas here expressed and those
uttered by Segismundo in his famous soliloquy. Cf. Calderon, *La Vida es Sueño* (ed.
Krenkel, *Klassische Bühnendichtungen der Spanier*), Vol. I (Leipzig, 1881), p. 116. The
Barlaam and Josaphat was probably the common ultimate source of the two authors. Cf.
Krenkel, *op. cit.*, p. 15, for a discussion of Calderon's indebtedness to the *Barlaam and*
Josaphat.

38. *peonis*. Final *i* for *e*, *is* for *es*, is a peculiarity of the Asturian: Pidal, *El dialecto*
leonés, pp. 25, 26; Munthe, *Anteckningar om Folkmålet i en trakt af vestra Asturien*
(Upsala, 1887), p. 20. Cf. XLV, l. 2.

XXXVI

ENXIENPLO DEL MILLANO CONLLAS PERDIÇES

El millano vna vegada miraua sus allas e sus pies e sus vñas e desque se ouo mirado, dixo entresi: Yo tan bien armado so commo el falcon e commo el aguila e tales allas e tales vñas e tales pies he. Por que non tomare las perdiçes ansi commo ellos? E fue buscar vn lugar do auia muchas perdiçes e tomo delas e puso dos solas allas, dos solos pies e la quinta enel pico fasta que las non pudo tener e ouollas a dexar todas. E poresto diçe enel prouerbio: Quien todo lo quiere, todo lo pierde. E por aquellos diçe que nunca quiso trabajar en tomar perdiçes. 5

Herlet, *op. cit.*, p. 36.

7. Knust quotes from the *Disciplina clericalis*, XX, 9: *Qui totum voluit, totum perdidit*. One is also reminded of the morals to the fable of the dog with the meat. Cf. the version found in the *Romulus* (ed. Oesterley, Berlin, 1870), p. 41: *Sic quisquis alienum querit, dum plus uult, minus perdit*. In Odo's own version of this fable we find no similar moral. This proverb has been studied by Wagner, "The Sources of El Cavallero Cifar," *Rev. Hisp.*, Vol. X, p. 71.

The following is an inedited variant of the same story taken from the *Espejo de los legos*, MS 117, Biblioteca Nacional:

El milano quiso caçar vn dia e asecho vna manada de perdizes e echandose sobre ellas tomo vna conel pico e dos conlos pies e dos conlas alas. E gozandose de tamaña presa quisola tener toda con todo esforçamiento. E como estodiese de todo en todo afincado enla prea, vino el ballestero, el qual veyendo al (al) milano asi ocupado, firiolo dela saeta e matolo asi que el mesquino per- 5 dio la vida conla prea.

Tal es lo que es dicho enel xxxiiiº Ysayas: Mal sera ati que rrobas, que tu seras rrobado, que quiere dezir: Seras presa del diablo. E dize enel xviiº de Jeremias: Fizo rriquezas e non en iuyzio. En medio delos sus dias las desanparara. Este milano es cada vno entendiente a ganaçias non derech- 10 (m)eras. El sagitario es Dios, la prea los bienes del siglo, la saeta la muerte. E es a saber que este sagitario, [que] non [pue]de saber mas de sabiduria, lança a vegadas la saeta delante del termino, que quiere dezir del pecador, firiendo al padre o ala madre o alguno mas viejo; alas vegadas aquende el termino, conviene saber firiendo al fijo o ala fija o a qualquier mas mangebo; 15 alas vegadas dela parte diestra del termino, firiendo al hermano o ala hermana e alas vegadas dela parte siniestra, firiendo al vezino o ala vezina. E por ende aconsejo el psalmista diziendo: Si acrescentaren las rriquezas non quierades poner el coraçon enellas. Mas por que estendio el su arco? Lo aparejo segund el dize, conviene saber, para ferir. Mas non es sabido quando. 20

12. s. non de non s.—18. n. quitades.

7. Isa. 33:1.

9. Jer. 17:11.

18. Ps. 61:11.

XXXVII

ENXIENPLO DELA GULPEJA CONEL GATO

(fol. 186v) La gulpeja vna vegada yua por un camino. Encontro al gato e dixole: Amigo, quantas maestrias sabes? E rrespondio el gato: Non se sinon vna. E dixo la gulpeja: Qual? Dizo el gato: Quando

los canes me van [en pos] por alcançar, subome enlos arboles altos. E
 5 dixo el gato ala gulpeja: E tu, quantas sabes? Dixo la gulpeja: Diez
 e siete e aun tengo vn saco lleno. E si quisieres, ven comigo e mostrarte
 he todas mis maestrias, que los canes non te puedan tomar. E al gato
 plugule mucho e otorgogelo e fueronse amos en vno. Ellos que se
 fueron, oyeron llos lladridos dellos perros e delos caçadores. E dixo el
 10 gato: Amigo, oyo los perros e he gran miedo que nos alcançen. E dixo
 la gulpeja: Non quieras auer miedo, ca yo te amostrare muy bien
 commo puedas escapar dellos. E ellos fablando, yuansse açercando los
 canes e llos caçadores. Çierta mente, dixo el gato, non quiero yr mas
 contigo. Mas quiero vsar demi arte. Estonçe el gato salto en vn arbol
 15 e los canes que uieron estar el gato enel arbol dexaronle e fueron en pos
 dela gulpeja e ssiguieronla tanto fasta que la alcançaron. E el vn perro
 porlas piernas, e el otro porel espinaço, el otro por la cabeça, comen-
 çaronla de despedaçar. Estonçes començo dar bozes el gato que estaua
 en[o] alto: Gulpeja, abre tu saco de todas tus maestrias, ca non te
 20 ualdran nada.

Porel (*fol. 187r*) gato se entiende[n] los simples e llos buenos que non
 saben vsar sinon de verdad e de seruir a dios e fager obras para sobir
 al ciello. E porla gulpeja se entiende[n] bozeros e los abogados o otros
 onbres de mala verdad que saben fager diez e siete engaños e mas un
 25 saco lleno. E despues viene la muerte que lieua a todos, tan bien a
 justos commo a pecadores. El onbre justo salta enel arbol que se
 entiende porlos cielos. E llos engañosos e los malos son tomados delos
 diablos e lleuados allos infiernos. Estonçe puede decir el justo: Gulpeja,
 gulpeja, abre el costal! Ca todos tus engaños non te podrian guaresçer
 30 delos diablos. Dize Ihesu Christo enel euuangelio: Qui se ensalça sera
 humillado e quien se humilla sera ensalçado. Qual quier que en este
 mundo quisiere ser onrrado con soberuia o con pecado, en aquel otro
 mundo sera abaxado. E aquellos que eneste mundo se quisieren humi-
 llar persu amor, seran enel otro mundo ensalçados enla gloria del parayssos.

21. por el repeated—22. saber—23. o por o.—29. c. con t.

Herlet, *op. cit.*, pp. 23, 26.

Chauvin, *op. cit.*, Vol. III, p. 54.

Köhler, *op. cit.*, Vol. II, p. 534.

Espejo de los legos (ed. Gayangos, *op. cit.*), p. 445.

4. The Latin *insequor* is in other places translated *yr en pos*. Cf. I. 15.

5. The number of the fox's tricks varies with the MSS. The best make the number 17. The Arundel MS published by Oosterley stands alone in making the number 18. The Munich 8947 has 20, the same number we find in the *Johannis de Schepeya* and the *Espejo de los legos* versions.

18. There is only one other instance in the text where *començar* takes the infinitive directly. Cf. *començo decir*, LVII, l. 22; Meyer-Lübke, *Gram.*, Vol. III, p. 429, and Fitzgerald, *Versification of the Cuaderna Via*, p. 51.

30. Cf. Matt. 23:12, Luc. 14:11 and 18:14.

XXXVIII

ENXIENPLO DEL CUERUO CONLA PALOMA

Vna vegada furto el cueruo vn fijo a una paloma. E la paloma fuese al nido del cueruo e rrogle que le quisiese dar ssu fijo. E dixo el cueruo ala paloma: Sabes cantar? E rrespondio la paloma: Si, mas non bien. E dixo el cueruo: Pues canta. La paloma començo a cantar e dixo el cueruo ala palloma: Canta mejor. Si non, non te dare tu fijo. E dixo la paloma: Ve, en verdad non se mejor cantar. Estonçe el cueruo e la cuerua (*fol. 187v*) comieron al fijo dela paloma.

El cueruo se entiende porlos onbres onrrados e poderosos e merinos e alcaldes, que toman los bueys o llas ouejas o, a las vegadas, algunos heredamientos de algunos onbres simples e ponenles que han fecho algun mal por dar rrazon a llo que ellos fazen o porque los onbres non gelo tengan a mal. Viene el onbre simple a demandale el buey o lla oueja o lla tierra e rruegale que lo de, e gele dara porello veynte maravedis o mas segun su poder. Rresponde el soberuio: Da mas, que si mas non das, non lo lleuaras el peño. E rrespondio el bueno: En verdad non lo tengo, ca soy pobre e menguado e non uos lo podria dar. Estonçe el otro o tiene el peño o lo faze mal andante por despecho que lo demanda. Así que estragan los rricos allos pobre[s] mesquinos.

9. l. bienes o—10. ponerles—17. o. si t.

Herlet, *op. cit.*, p. 21.

3. Latin: *Scio, sed minus bene*. Either *si* or *se* would be a good translation.

9. Latin: *capiunt bouem uel oues*. Cf. also l. 9.

13. *Peynte maravedis* translates *V solidos*. Without knowing precisely the time and place where the translation was made, it is impossible to fix the exact value of the maravedi. As to the fluctuations of this coin's value, cf. *Fuero de Salamanca* (ed. Ruano, Salamanca, 1870), p. 114; also Burke, *History of Spain*, Vol. II (London, 1900), pp. 281 f. Of course the maravedi is too old a coin to aid us in fixing the date of the *Gatos* translation.

17. Latin: *uel pignus retinet uel aliter affligit*, etc.

The following inedited version of the fable is taken from *El espejo de los legos*, Biblioteca Nacional MS 117:

El cueruo vna vegada por calopnia rrobo el pollo dela paloma e leuolo al su nido e vino la paloma rrogando que le diesse su pollo. E dixo el cueruo: Si lo quieres aver, canta. E canto quanto ssopo e dixo el cueruo: Canta mejor. Ca non me plaze este canto. E dixo la paloma: Cierito non puedo mejor cantar. E assi el cueruo e ssu muger tragarón el pollo. Asi es de los bayles injusticos, los quales tomando el buey o la vaca del pobre con rrazon o sin rrazon, non los dan fasta que ssean quitados asu voluntat.

XXXIX

ENXIENPLO DELA ABOBILLA CONEL RUY SEÑOR

La abobila que es pintada de muchas colores e muy bien crestada dixo al Ruy Señor: Amigo, toda la noche andas cantando e saltando porlos arboles e nunca quedas. Ven comigo e folgaras vn poco enmi nio. El

1. *muchas colores*. *Color* is still sometimes used in the feminine. Cf. Cuervo, *Notas*, p. 38. Cervantes uses both genders. Cf. Cejador y Frauca, *La lengua de Cervantes*, Vol. (Madrid, 1905), p. 160.

otorgogelo e descendio al nio del abobilla, mas tanto ollia de mal porel
 5 esstiercol que era y que non lo pudo endurar e fuese su camino deziendo:
 Mas quiero porlos arboles duros saltar toda la noche que non morar ental
 lugar.

El abubilla que faze el nido enel estiercol significa la mala muger e
 los onbres luxuriosos (*fol. 188r*) que algunas vegadas han lechos e puestos
 10 e blando[s], mas fiedenles muy mal porel pecado. El Ruy Señor que
 anda porlas rramas se entiende porlos onbres o porlas mujeres que viuen
 enlos asperos mandamientos de rreligion e orando a dios enlas oras dela
 noche loando e bendiziendo el su nonbre. Aquestos tales mas cobdician
 15 del pecado.

9. -osos, repeated—10. b. e m. vyenen—14. n. paresçer e.

Herlet, *op. cit.*, p. 36.

3. *nio*. For an example of *nio* in rhyme with *judio*, cf. the Rabbi Sem Tob as quoted
 by the Marques de Santillana, *Obras* (ed. Amador de los Ríos, Madrid, 1853), p. 14.

9. Latin: *qui quandoque habent lectos ornatos et suaves cum stercore culpe fetidissimos*.

14. Latin: *in fetore luxurie computrescere*.

XL

ENXIENPLO DEL FRATRE

Vn frayre lego en vn monesterio aquien el diablo tentaua de muchas
 tentaciones en guisa que una noche dexo el abito ensu monesterio dentro
 enel dormitorio e yuase fuera del monesterio e por dexar la orden. E
 acaesçio que ouo de passar porla yglesia e pasando por y, començo de
 5 catar el crucifixo e dixo: Commo, Señor, yo vine aqui de buen coraçon por
 [te] seruir e tu agora dexasme lleuar allos diablos que son tus enemigos?
 Mas çierta mente non sera ansi, que yo te yre abraçar e de guissa te abra-
 çare e te apertare que si el diablo ami quisiere lleuar que lieue ati comigo.
 Estonçe fue abraçar el crucifixo muy rreçia mente e partieronse todas las
 10 tentaciones del que nunca jamas las ouo e finco enla orden e fue despues
 muy santo onbre.

E si los onbres o las mugeres que son eneste mundo que estan (*fol.*
188v) en algun pecado figiesen quanto podiesen por se partir del ansi
 commo figo el frayre, luego los diablos se partiran dellos assi commo fizie-
 ron del frayre. Mas en lugar de façer quanto podieren por arredrar el
 15 diablo, antes fazen quanto pueden por se allegar al pecado en muchas
 guisas e muchas maneras.

2. tentaciones—5. cantar—10. j. lo o.—16. d. ansi f.

1. I assume an anacoluthon in the first sentence. It can be made grammatical by
 inserting *era* or *auia* after *lego*.

The following very similar story is taken from *El espejo de los legos*, Biblioteca Nacional, MS 117:

Recuenta Odo de Sericon que un onbre temptado de luxuria, como non pudiesse partirse dela temptaçion, fuxo ala iglesia e echose delante el crucifixo e dixo: Señor, pequeña tierra tengodeti, la qual mis enemigos me quieren tirar. Ahe yo tela do. Defiendela. E assi la temptaçion aquedo assi que pudo dezir aquello del psalmo: Señor, tu eres mi fermidunbre e mi rrefugio e mi aguardador. 5

5. m. ser mi d unbre e.

Ps. 17:3: *Dominus firmamentum meum, et refugium meum, et liberator meus.*

XLI

ENXIENPLO DELOS ALDEANOS

Dize que vnos aldeanos que auian de dar dineros asu señor, el plazo venia muy açerca que los auian de pagar e si non los pagasen, cayan en muy gran pena contra su señor. E dixeron entresi: Que faremos? que el tienpo es muy çerca. Non fallaremos mandadero que pudiese alla legar [a] aquel tienpo? Dixo vno: Yo vos dire que faremos. La liebre 5 es muy lijera e pongamosla los dineros e en vna bolsa al pescueço e digamosla que los lieue apriesa alla corte de nuestro señor. E fizieronlo ansi como lo auian dicho. E desque ouieron atados los dineros ala bolsa al pescueço dela liebre, fuese la liebre quanto pudo porel monte consu bolsa e consus dineros, ansi que los onbres nunca sopieron dela liebre que se fiziera. 10

E llos onbres se entienden por algunos grandes onbres e señores que veen alos sus onbres e allos sus vasallos muy pobres e muy lazadros e non les dan sinon muy poco delo suyo e dan alos estraños muy grandes dones e mucho [delo] suyo [e] vanse elos con (fol. 189r) los dineros e non saben donde nin donde non. E los [que] tormentan alos suyos [e los] 15 fazen andar pobres son semejantes alla lima que gasta el fierro e los que crian allos suyos e les fazen algun bien son semejantes alla gallina que cria sus pollos. Otrosi fueron semejantes aquellos onbres que quando

15. m. s. an si delos que son (fol. 189r) que son l.— 19. crian

Title: *aldeanos*. In the Corpus Christi MS *simplices Willebei*.

14-16. Latin: *extraneis largissime subueniunt. Et illi cum donis aufugiunt*. Cf. l. 26.

17. *lima*. Latin: *Similes sunt Lanie (sic), qui (sic) proprios filios laniat*. The *Lamia* is a fabulous monster commonly represented as having the head and breast of a woman. It preyed on human beings like a vampire. Cf. Harper, *Dictionary of Classical Literature and Antiquities* (New York, 1898), s. v.; also *Ein tosko-venezianischer Bestiarius* (ed. Goldstaub und Wendrin, Halle, 1892), p. 190, n. The mistake is undoubtedly due to the translator's failure to understand the word.

18. Latin: *Similes sunt Galline, que pullos anatis educat*.

19. The order of the two similitudes is reversed in the Corpus Christi MS.

- 20 vienen los demandadores de Sant Anton e Rronças Vales o de otros santos que les predican muchas mentiras e muchas trayçiones e prometenles que sacaran las animas desus padres de pena o a ellos quando alla fueren, lo qual ellos non pueden fazer. E llos onbres creen lo que les diçen ver-
 25 tomado. [Mas ellos con] aquello [que] les an dado suben ensus bestias e vanse muy lijera mente ansi que la liebre en manera que los que lo dan non saben que es dello nin dellos. E por uentura que aquella noche lo espienden commo non deuen. E poresto dice Sant Agustin: Dexarlo de dar alli donde [non] son çiertos e darlo alas yglesias que son vezinas e alos
 30 pobres envergonçados que sabes que lo a[n] menester, o a rreligiosos o a monesterios o si lo quieres dar en aquel lugar do as devoçion, e enbiarlo ala contu onbre. Mas non lo des [a] aquellos que son enemigos dela fe.

28. Dexanlo—30. saben.

20. The *chanoines régulaires de St. Antoine* were organized in 1070 A. D. for the purpose of aiding those afflicted with the disease known as St. Anthony's fire.

Rronças Vales is of course *Roncesvalles*. The monastery there was founded about 1163 as a refuge for pilgrims to Santiago de Compostela. It had the privilege of soliciting contributions throughout Christendom. The *questores de Hautepeas* are also mentioned in the Latin.

25. Latin: *At illi cum oblati equos ascendunt*, etc.

28. Latin: *Tene certum, dimitte incertum. Ele[c]mosinas da certis personis, uicinis tuis, pauperibus uerecundis quos nouisti indigere et maxime domesticis (sic) fidei*. The Spanish translation is very far removed from the original. Does *allí* represent the first two syllables of *allimomas*? For the infinitive used as an imperative, cf. Cuervo, *Notas*, pp. 62 f. and Dies, *Gram.*, Vol. III, p. 916.

XLII

ENXIENPLO DELO QUE ACAESÇIO ALLA FORMIGA CONLOS PUERCOS

(fol. 189v) La formiga coje e lieua los granos del trigo deque uiua enel inuierno e algunas vezes acaesçe que desque lo [a] allegado, vienen los puercos e comenjelo [e] estruyengelo todo.

- Ansi es de muchos onbres eneste mundo que muchas vegadas non
 5 catan al si non allegar rriquezas e algos. E alas vegadas acaesçe que uienen los ladrones o los merinos o sus señores o parientes o otros algunos que son mas poderossos que non ellos e gelo çomen e destruyen todo, ansi que avran a dexar sus rriquezas a mal su grado.

1. d. t. desque, a mark looking like an "s" has been erased but it is doubtful—5. cantan.

XLIII

ENXIENPLO DELA MUERTE DEL LOBO

Acaesçio que murio el lobo e el leon fizo ayuntar todas las animalias e fizolo enterar muy onrrada mente. Lla liebre traya el agua bendita e

2. The animals mentioned and the duties assigned to them are somewhat different in the Corpus Christi MS: *Lupus (sic) aquam benedictam portauit, Hericii cereos portauerunt, Hirci campanas pulsauerunt, Melotes foueam facerunt, Vulpes mortum in pheretio portauerunt, Berengarius, scilicet Vraus missam celebravit, Bos euangelium, Asinus epistolam legit*.

los cabrones trayan los çirios e la cabra tañia las canpañias e los eriços
 feçieron la fuesa [e la rrapossa traya el feretro e el oso celebros la misa] e
 el buey canto el euuangelio [e] el asno dixo el pistola. E despues que la
 missa fue cantada e el lobo fue enterrado, e delos bienes que dexo el lobo
 fizieron buen ayantar las animalias e fartaronse muy bien, e ansi que cob-
 diçiauan que dios les diesse otro tal cuerpo commo aquel.

Ansi acaesçe muchas vegadas que quando es muerto algun rrobador
 o algun logrero o algun onbre rrico que ha ganado lo suyo, começelo el
 perllado o el abbad do es enterrado (*fol. 190r*) [e] façe llegar el conuento
 delas bestias que se entienden por algunos nesçios que viuen commo
 bestias. E muchas vegadas acaesçe que en vn conuento [d]e monjes negros
 o de blancos o en vna yglesia do avra muchos clerigos que non son sinon
 bestias que se entienden que dellos son lleones por grand argullo e llos
 otros son gulpejas por grand engaño e los otros son ossos por grand gor-
 tonia e los otros son cabrones por gran maldad e llos otros son asnos por
 gran pereça que son muy pereçosos por servir a dios. E otros son eriços
 por aspereça que son sañudos e maninconiosos. E otros son liebres por
 miedo delo que non deue[n] auer [miedo]. Ca a[n] miedo de perder los
 bienes temporales deque non deuián de auer miedo [mas non an miedo
 de perder los bienes perdurables de] lo que cada vno deue temer. Otros
 son bueys por labrar las tierras, ca mas trabajan enllas cosas terrefiales
 que non enllas spirituales. Esto[s] n[on son] los bueys [de] Habranhan
 [mas los] que conpro [aquel que] non quiso que fuese alla çena perdurable.

5. q. el epistola m., the last two words are dotted underneath except the
 final syllable la—11. -rrado repeated—fager—23. e. ellas c.—24, 25. b. que
 conpro H. e n. q.

Herlet, *op. cit.*, p. 29.

4. The insertion is required to justify l. 16 below.

5. *el pistola*. Probably a case of aphaeresis. However, the form *epistola* occurs in the
 rejected repetition (cf. variant). Many examples can be offered of the use of the mascu-
 line article where the initial *e* has been dropped before impure *s*. To mention but one,
 cf. *el spada sacada*, *El Libro de los exemplos* (ed. Gayangos), p. 509.

15. *argullo*. For the change of initial *o* to *a*, cf. Pidal, *Gram.*, 20, 3. Cf. Juan Ruiz,
El libro de buen amor (ed. Ducamin), p. 192, where the form *arguloso* occurs, but in the
 Salamanca MS only. Ducamin stigmatizes it with a *sic*. Cf. XLVIII, ll. 6 and 17. In
La vida de Santa Maria Egipcíaca (ed. Janer), p. 311, occurs the form *ergullosa*.

16. *gortonia*, modern *glotonería*.

19. *maninconiosos*, modern *melancólicos*. Cf. modern *manicomio*, which like the word
 in the text shows a more popular development. Cf. Ps. 13:5; 52:6.

21. Latin: *non timent amittere eterna ubi precipue timendum est*.

24. At this point there is some difference in the manuscript readings in the Latin. The
 Corpus Christi has it: *Hii non [sunt] boues Abrahe, sed quos emit qui ad cenam glorie venire
 recusavit*. To this Hervieux remarks: *Ce passage visiblement altéré, semble avoir été
 mieux conservé dans AS (Arras MS 184) qui porte: Hii non sunt boues Abrahe quos emit
 Deus, sed ursi Diaboli qui ad cenam glorie venire recusant*. The Arundel MS 292 published
 by Oosterley gives still another reading. After a careful study, however, it is plain to me
 that the Corpus Christi here, as in so many other cases, offers the better reading. In fact
 this reading is entirely accurate after the insertion of the word *sunt*, and Hervieux is wrong

Ende diçe Michaeas: El que bueno es, derecho es commo palma; entrelos monjes espina. Ansi acaesçe muchas vezes que sera grand conpañia de monjes o gran congregaçion de clerigos e mall a bes sera fallado entre ellos vn justo. E aquel que mejor es entre ellos espina commo [palma]
 30 o commo cardo.

26. d. San Matheo: E.—29, 30. e. comio o comio cardo.

both in supposing the reading to be corrupt and in thinking the Arras reading a better one. I take, then, the Corpus Christi reading and emend the Spanish in accordance with it. For the allusion to the oxen of Abraham, cf. Gen. 15:9 and 21:27. The phrase *boues Abrahe* is again used by Odo in Fable LXVIII: *De asino et leone: Vtimam simus boues Abrahe uel asini qui pascuntur iuxta boues.* Job [1:14]. Cf. Hervieux, *op. cit.*, Vol. IV, p. 241. For the allusion to the feast, cf. Luc. 14:16-19. The thought seems to be that the oxen sacrificed by Abraham were devoted to spiritual ends, whereas those of the guest who refused to attend the feast merely tilled the soil. The word *perdurable* in the Spanish is probably due to a failure to appreciate the allusion and a consequent misconception. Is the name Abraham due to a corruption of the word *arabant* in the passage quoted from Job?

26. Mich. 7:4: *Qui optimus in eis est, quasi paliurus, et qui rectus, quasi spina de sepe.* The passage in the *Gatos* is very corrupt. It would be easy to make it conform to the original; but the confusion is probably due, not to the scribe, but to the translator, who apparently did not understand *paliurus*, which he translated by *palma*, if indeed the error did not already exist in his Latin MS. This one error might easily lead him to alter the sense of the whole passage. In l. 27 I take *espina* to be a verb, as it evidently is in l. 29, where it translates *stimulat*.

29. For the sake of consistency I make the missing word *palma*.

XLIV

ENXIENPLO DEL PERRO CONEL JUNCO

(fol. 190v) Acaesçio vna vegada que el perro que se aparto a una mata de juncos por mear e vn junco picole detras ansi que el perro ssalto vn gran salto e parose a llexos a lladrar. E dixo el junco: Mas quiero que ladres siendo a llexos demi que non que me ensuzies seyendo agerca
 5 demi.

Bien ansi mejor es echarlos allos mallos e llocos desu compania commo quier que les den bozes o profaçon o digan algunas falsedades con gran engaño; mejor es que non ser otros ensuziados porsu compania.

Herlet, *op. cit.*, p. 36.

XLV

ENXIENPLO DEL VNICORNIO

Vn vnicornio yua en pos de vn onbre por lo alcançar. El onbre que se yua fuyendo, fallo vn arbol e so aquel arbol auia vn foyo de serpentis e de sapos e de muchos llaços. Enlla rrays de aquel arbol auia dos gujanos, el vno blanco e el otro prieto que non façian [al] sinon rroer
 5 el arbol. E el onbre que staua ençima del mançano comiendo delas mançanas tomava muy gran plaçer enllas fojas que le paresçian muy

fermosas. El que staua enesto, e que los gujanos derriban el arbol. El onbre cayo eneste foyo do eran aquellas serpientes e mataronle todas.

El vnicornio se entiende porla muerte dela qual ninguno non puede scapar. El arbol es el mundo. Las mançanas son los plaçeres que el onbre ha eneste mundo en comer, en beber, en fermossas mugeres. Las fojas son las palabras apuestas que los onbres diçen o los (*fol. 191r*) fermossos paños que uisten. Los dos gujanos que rroen el arbol son los dias e las noches que consumen todo el mundo. El onbre mesquino e loco tomando plaçer enestas mançanas non para mientes asi mesmo fasta que caya enla foya del infierno do ha muchos lazos e tormentos para tormentar alos onbres mesquinos sin fin. 10 15

8. l el written over an n or beginning of an m—12. o los twice repeated—14. e las, repeated—15. l. non t.

Herlet, *op. cit.*, p. 36.

Chauvin, *op. cit.*, Vol. II, p. 85; Vol. III, p. 99.

Kalita et Digna (ed. Allen), p. 16.

XLVI

ENXIENPLO DELA GULPEJA CONEL MARINERO

La gulpeja vna vegada queria pasar vna grand agua en vna naue. E dixo al barquero que la pasase alende e que lo pagaria bien el alquiler dela naue. El marinero pasola allende e desi dixo que pagase lo que auia puestto conel. Dixo la gulpeja: Yo te pagare. E mojo la cola e diole conella porlos roostros. E dixo estonçes el barquero: Muy mal galardon me das porque te pase enel barco el agua. 5

Por esto diçe el prouerbio: Quien mal señor sirue, todo su seruicio pierde. Ansi acaesçe que los que siruen al diablo que por muchos seruicios que le sienpre fagan, siempre les da galardon malo. E si non gelo da eneste mundo, dagelo enel otro, que los lieua al infierno. 10

2. e gelo p.—9. dan.

Herlet, *op. cit.*, pp. 27 f.

The Latin of this proverb is: *Qui malo seruit, seruiciū suum perdit*. Voigt (*op. cit.*, p. 128) gives a reference to Anonymus Neveleti XXVII, vs. 17: *Se misere seruire sciat, qui seruit iniquo*. I can add several variants taken from the aforementioned *Proverbia Magistri Serlonis* (ed. Meyer. *Archives des missions scientifiques*, Paris, 1868), p. 177. *Sun tens pert ki fullun sert. Nil homo profecit qui nequicie benefecit. Hoc amisisti quod iniquis exhibuisti. Pravis obsequere, perdita spes opere*. Cf. also *Poema del Cid* (ed. Pidal, Madrid, 1900), l. 850; Juan Ruiz, *El libro de buen amor* (ed. Ducamin), copla 1366; *quien amal ome sirue, sienprel sera mendigo*, etc. In copla 1476 the moral is very similar to that of this fable.

XLVII

ENXIENPLO DEL XIMIO

El ximio come el meollo de qualquier arbol que ssea dulce mas quando quier comer la nuez verde e lle amarga la corteça de ençima (*fol. 191v*),

2. quier, cf. Pidal, *El dialecto leonés*, p. 51; Gram., 28, 3.

dexa el meolo e echa la nuez desi porque la falla la corteça amarga. Non para mientes commo el meolo de dentro es saboroso.

- 5 Bien ansi es de muchos locos eneste mundo que les es graue cosa de fazer aquellas cosas que son a seruicio de dios e alos sus mandamientos e non paran mientes que aquellos [por non] fazer eneste mundo las cossas que les parescen que son amargas que despues que les es ascondido el gozo dela vida perdurable. E por aquesta amargura, ca non quiere[n]
10 ayunar nin vellar nin sofrir otra alguna amargura, pierde[n] la dulçura dela vida perdurable. Ende diz San Gregorio: El loco mas quiere sienpre ser captiuo que non sufrir algun trabajo algun poco de tienpo.

3. p. gela f.—5. m. legos e.

Exempla of Jacques de Vitry (ed. Crane, London, 1890), p. 188.

5. Latin: *de stolidis hominibus*, etc.

The following inedited variant of this story is from the *Espejo de los legos*, MS 94, Biblioteca Nacional:

La ximia de buena uoluntad come el meollo dela nues, mas quando siente la amargura dela corteza, echa toda la nuez. E asi fazen los apostatos que por poca dureza de religion echan la dulçedunbre dela alegria celestial. Los tales son semejables al gato que de buena uoluntad come el pes mas non quiere pescar.

XLVIII

ENXIENPLO DEL CARACOL

El caracol lieua sienpre su casa ençima desu espinaço e poresto anda poco e pequenas jornadas.

- Aqueste significa allos señores o allos onbres muy rricos o alos perllados que, quando andan camino, van con carretas e con grandes baxillas
5 de plata e van con toda su casa por do quier que andan muy soberuia mente e con muy grand argullo e poress[to lleg]an tarde [a] parayso e por todas las rriquezas que ouieres, non querades poner vuestros coraçones enellas. E dize el aposstol: Non deue ser deseçadas las rriquezas con que paguemos el rreyno delos çiellos. E diçe San Pablo en (*fol. 192r*)
10 vna epistola: Los que quieren ser rricos eneste mundo caen en muchas tentaçiones e en muchos lazos del diablo. Non aborreçe el apostol las rriquezas mas el mal e el pecado que dellas viene, que creçe allos onbres
conlas soberuias, que quando el rrico [se] vee aconpañado de grandes

2. juarnados—6, 7, 8. e por espantar deparayso e por todos los que ouieres rriquezas n. q. p. v. c. enellos—9. en repeated—11. aborreçen—12. creçen not plain. Looks like creen

6. Latin: *Et ideo tarde ueniunt ad Paradisum*.

7. Ps. 61:11: *Divitiae si affluant, nolite cor apponere*.

8. What follows is not ascribed to the apostol in the Latin but to a saint: *Ideo dicit Sanctus*. A variant reads *sacerdos*.

10. I Tim. 6:9.

13. Latin: *Quoniam uidet diues se magna familia stipatum*, etc.

compañias e vee que tiene mucha vaxilla de plata e muchos caualllos, cresçenlle conello soberuia[s]. Aqueste es [el] gujano delas rriquezas. 15
 Commo el gujano rroe el arbol enel enxienplo antes dicho, lo derriba, bien ansi derriba la sobueruia a altos onbres e allos árgullosos en tanto que caen enel pozo del infierno. Muchos son eneste mundo que han rriquezas mas non las aman nin las precian nada nin tienen el coraçon en otra cosa sinon commo las podran partir alos pobres. 20

Mas, el caracol saca los dos cuernos. Quando le tafie alguna paja o alguna espina el cuerno, torna los cuernos alla cabeça.

Ansi es delos obispos que traen mitras cornudas. E si lles uiene alguna tribulaçion luego toman los cuernos e fuyen. E alas vegadas ascondense ensus posadas e non difienden asus posadas nin las quieren 25 defender e llas possadas defenden aellos.

14. veen — 15. cresçenlles — 16. a. que e. — 21. c. sacados los c.

21. Latin: *Item Testudo duo cornua erigit, etc.*

XLIX

ENXIENPLO DEL ARRAÑA CONLA MOSCA

(fol. 192v) Ell araña quando esta ensu tela, viene la mosca asu tela e sale ell araña muy ayrada mente e mata la mosca. Mas quando viene la bispa façiendo rroydo, entrase el araña fuyendo asu forado.

Ansi es delos obispos o de otros perllados algunos que son eneste mundo, que quando algun pobre o algun baxo les façe algun enojo, o por ventura que lo acusan algunos que lo quieren mal, falsa mente tomanle a 5 priessa quanto ha e comenselo. Mas quando algun poderoso o algun rico los menaza, estonçe se asconden los obispos o los perllados. Onde: Stando fablando Efraym, ouieron grand espanto los de Israel, que se entiende: menazando el rrico o el poderoso, a grand miedo el perllado medroso. 10

4. d. otras perssonas algunas q. — 6. m. o f. — tomen — 7. han — 9. entien- den — 10. m. al r.

4. Latin: *Sic est de episcopis quibusdam et ceteris prelati:*

8. Os. 13:1. Nicole Bozon, who does not make use of this fable, appends this quotation to his fable of the snail, an additional proof that Odo was his source for that fable. Cf. Nicole Bozon, *Les contes moralisés* (ed. Smith and Meyer, Paris, 1889), p. 280.

L

ENXIENPLO DELA GULPEJA

La gulpeja quando ha gran fanbre façese commo muerta en tierra e saca la lengua ansi que uiene el cueruo e el millano cuydando de fallar de comer llegansse aella por comerlle lla lengua. Ella estonçe abre la boca e comelos.

Bien ansi faze el diablo. Façese muerto, ca nin es oydo nin es uisto 5 e echa su lengua de fuera, que se entiende por algunas cosas deletosas o

por algunas cobdiçias con algunas mugeres fermossas o comeres delicados o buen uino o otras cossas ssemejantes (*fol. 193r*) aestas. E quando el onbre las toma commo non deue, es preso por el diablo ansi commo el
 10 cueruo porla rrapossa.

Otrosi toman los rrapossos e los onbres el quesso e ponenlo enla rratonera e toman el mur.

Ansi faze el diablo estrechar muchas mugeres porque se paguen los onbres delas. E pone allos onbres en coraçon que se paguen de algunos
 15 castillos o uilas o algo delo ageno. E despues que han conplido ssu voluntad, toma el diablo aellos ansi commo la rratera toma el mur quando el onbre [y pone] el quesso.

8. semejantes repeated.

Chauvin, *op. cit.*, Vol. II, p. 76; Vol. IV, p. 76; Vol. VIII, p. 64.

Juan Manuel, *El Conde Lucanor* (ed. Knust), pp. 135 ff., 361 ff.

Juan Ruiz, *El libro de buen amor* (ed. Ducamin), coplas 1412-24.

11. The allusion to the *rrapossos* is evidently dragged in here to connect what follows with what precedes. We have here to do with two distinct fables in the original and there is no allusion to foxes in the second.

LI

(*Begins about the middle of fol. 173v*)

ENXIENPLO DELA GULPEJA CONLAS GALINAS

Vna gulpeja auia mui grand fanbre e vino al galinero do stauan las galinas e rrogo allas galinas que lo abriesen la puerta. Elas rrespon-
 dieron que: Non queremos abrir, ca nuestra enemiga eres e sienpre nos
 feçiste mal. Ella les dixo: Por todos los santos que son en parayssos vos
 5 juro de non vos fazer mal. E dixerón las galinas: Non [te] creemos.
 E dixo la gulpeja: Bien me podedes creer, ca tanto esto aquexada de fanbre e de frio que si alla non me acojedes, avre a morir de frio. E si
 moriere, dios demandarlo ha avos he al galo. E las galinas ouieron piedad della e abrieronle la puerta e la gulpeja entro dentro e descansso vn
 10 poco e despues que fue scalentada e perdido el frio, oluido el prometimiento que fçiera (*fol. 174r*) e tomo vna galina e matola e despues echolas a mal.

E la gulpeja se entiende por algunos onbres que son pobres e engaños-
 ssos e llenos de baratos que por tal que comian bien, mandan que les abran
 15 las puertas de algun monesterio rico, por tal que puedan veuir conlos simples monjes. E si los non acojen, diçen que non han de morir al

5. N. queremos—13. engañossas

Herlet, *op. cit.*, p. 29.

5. Latin: *Non credimus tibi.*

14. For the epenthesis of *i* in the ending of the present subjunctive, cf. Pidal, *El dialecto leonés*, p. 52.

mundo e diçen que si alli mueren que dios demandara la su anima allos monjes. E ellos auiendo piedad del[los], dexanlo[s] entrar [e] acojenlos. E fuelgan vn poco en tienpo dela pena, porque non sean conosciðos e despues que son professos, tornaran e negaran todos los monjes. E 20 demandaran comeres delicados e onrrados paños mas que la orden manda, auiendo enbidia del abbad e deçiendo mal delos otros, acussando[los] de pecados en guisa que ansi los rrebuelue[n] commo la gulpeja alas galinas.

18. The s of aconjenlos has been blotted in an evident attempt to erase.

19. Latin: *in tempore probationis quiescit*, etc. Should we change *pena* to *prueba*?

LII

ENXIENPLO DELO QUE ACAESÇIO ALA GULPEJA CONLAS OUEJAS

Era vna gulpeja tan cognosçida del ganado que todas llas ouejas se guardauan dela en manera que las ouejas non salian fuera desu termino nin se partian de enderredor delos canes que las guardauan. La gulpeja desdeque uio esto, penso entresi deçiendo: Yo se que fare. Vestirmee vna piel de oueja e entrare entrelas ouejas e quando u[vi]ere tienpo, podre 5 comer delos corderos e delas ouejas. E fizolo ansi.

Bien ansi es de muchos (*fol. 174v*) que traen vestiduras blancas e paresçe que son ouejas de Ihesu Christo e son falsos profetas, ca biven uestidos commo ouejas e de parte de dentro son lobos e gulpejas engañosas. Aquestos tales son rreligiosos falsos e falsos predicadores o los falsos 10 clerigos que non quieren otra cosa delos onbres rricos sinon tierras o uiñas o posesiones. Onde mas querria vn moro o judio por vezino que non tal rreligioso. E si yo supiese que las vestiduras blancas me fiziesen santo, tantas me uistiria vna sobre otra fasta que non pudiese mas traer.

1. que todas repeated—2. delas—4. e. puso e.—10. f. pecadores o.

Herlot, *op. cit.*, p. 30.

4. Latin: *copitauit Vulpes*.

5. Latin: *cum tempus habuero*.

8. Cf. Matt. 7: 15.

10. Latin: *falsi monachi, falsi predicatores, falsi religiosi*.

12. The word *moro* is a local touch due to the translator. Latin: *uicinum paganum*.

LIII

ENXIENPLO DEL CONDE CONLLOS MERCADERES

Era vn conde que auia de costunbre que rrouava a quantos pasauan por vn camino. Los onbres que entendian esto fazian ansi que quando lo veyan, foyan muy fuerte mente e, si podian, armauanse e defendianse muy fuerte mente. El conde quando esto uio, tornose muy bien, el e 5 todos los suyos, e vestieronse ençima cogullas de monjes de Çistel e fue-

4. muy repeated.

5. The Cistercians were founded 1098 A. D.

ronse en pos vna compaña de mercaderes. E llos mercaderes, quando los vieron vestidos de abitos blancos de monjes, dixerón: Aquí vienen monjes e onbres buenos e bien podremos yr seguros conellos. E los mercaderes yuanse su passo. El conde e los suyos alcançaron los mercaderes e des-
 10 que fueron llegados aellos, desnudaron las cogullas e dieron enellos en manera que llos mataron e lles tomaron quanto trayan.

Aquesto (*fol. 175r*) mismo façen algunos monjes e rreliģiosos que vienen allos rricos e se façen ante ellos mui santos e, si pueden, lieuan dellos quanto han.

12. Aquesto twice repeated.

LIV

ENXIENPLO DE VNA OUEJA BLANCA E DE VN ASNO E VN CABRON

Vna oveja blanca e otra negra e vn asno e vn cabron fablauan en rreliģion. E dixo la oueja blanca: Catad que pellejo trayo yo. Aquesto sinifica linpieza e honestidad que he de parte de dentro e poresto ualگو mas que ninguno devos. Dixo la oueja negra: Yo so de fuera negra
 5 menospreçiada mas de dentro so hermosa. E aca enel mundo soy negra e poresto menospreçio el mundo e lo tengo por suzio. E dixo el asno: Yo so mas santo que ninguno, que trayo cruz enlos onbros e so semejante al crucifixo e do may[o]res bozes que ninguno. E dixo el cabron: Yo soy mas santo que ninguno, ca soy vestido de çiliçio que se façe delos cabellos
 10 delas cabras, e desi muy grand barua que nunca mella rrape, por tal que non parezca fermosso al mundo.

Por estas quatro maneras de bestias se entienden todas las maneras delas ordenes. Por las ouejas blancas se entienden todos quantos son vestidos así como los de Çistel o canonigos rreglars dela orden de
 15 Premonstre, porla oueja prieta se entienden todos aquellos que uisten abitos prietos así como monjes prietos. E porel asno que trae cruz enllas espaldas se entiende[n] todos aquellos que traen abitos con cruz así como (*fol. 175v*) los del espital e como los templeros e como los de

8. e de m.

7. The cross on the shoulders of the ass was popularly considered a reward bestowed on that animal for having carried Christ, on the occasion of the triumphal entry into Jerusalem.

Cf. Rolland, *Faune populaire de la France*, Vol. IV, p. 250.

8. Latin: *alcus alius clamo*.

13. Orders which wore the white garb at this time were the Carmelites, founded, 1200 A. D. and the Augustinians, founded 1214 A. D.

15. The Regular Canons of Prémontré or the Premonstratenses were founded 1120 A. D. The name in the *Gatos* reads *prmostre*, which I take to be an abbreviation of the French rather than the Latin form. In the available Latin MSS I find the Latin form. Does this indicate that the Spanish translator's original came from France?

16. The most important Black Monks were the Benedictines, founded 529 A. D., and the Dominicans, founded 1215 A. D.

18. The Knights Hospitallers were founded 1198 A. D.

The Templars were founded 1118 A. D. The Knights of Saint John are not mentioned in the *Corpus Christi MS*. Their founding dates from 1104 A. D.

San Juan (*We revert to fol. 193r*). Por el cabron que trae gran barba se entienden lo[s] de Monte Grande o los llegos de Çistel que traen grandes 20 barbas e non consienten que gelas rayan. Estos alas de uegadas contienen qual destas ordenes es mejor, mas las ovejas blancas e las prietas guarden que si non ay otras santidades enellos sinon las vestiduras seran dela cuenta delas ouejas blancas e prietas deque fabla enel psalmo que dize: Ansi commo ouejas son puestas enel infierno; la muerte las pasçera. 25 Otrosi los tenpleros [e los] del ospital [e] los de San Juan, si otra cruz non han en coraçon, que se entiende por castigar la carne, e si se non guardan de pecado dela carne commo de soberuia o de otros pecados, tales commo estos son asnos del infierno. Otrosi los que traen grandes barbas, quales quier barba[s] (*fol. 193v*) que ellos ayan, nunca entraran 30 en parayso si non façen obras que plegue[n] a dios o non façen buena vida entre los onbres. E ssi por auer gran barba el onbre fuese santo, non avrie en todo el mundo tan santo onbre commo el cabron.

19. el repeated — 20. Monte Fai o a l. — 21. g. trayan E. — 23. v. non s. — 25. muerto la asperçera.

20. The Grandimontenses were founded 1074 A. D. I give all these dates on account of the interest they possess in helping to determine the date of Odo's fables. This question is discussed at length by Hervieux, *op. cit.*, Vol. IV, pp. 44 ff.

23. Latin: *sunt de numero illorum (sic) ovium*, etc.

25. Ps. 48:15: *Sicut oves in inferno positi sunt; mors depascet eos*.

33. *avrie*. The sole instance of the ending *-ie* in the manuscript.

LV

ENXIENPLO DEL GALAPAGO CONEL BUFO

Vn galapago pasaua vna vegada sobre el bufo. E vino otro e friole [enla cabeça e otro en el coraçon e otro] enel esspinazo. Esstonçe dixo el bufo: Confonda dios tantos señores.

Title: The word *galapago* is a mistranslation of the Latin *traha* (harrow). Cf. Du Cange, *Gloss.*, s. v. This misunderstanding on the part of the translator makes nonsense of the whole fable. Latin: *Traha semel transiit super Bufonem, et unus dens percussit eam in capite, alius in corde, alius in renibus. Et ait Bufo: Deus confundat tot domines!* (*Variant dentes*).

3. The proverb in this line is very widespread and attests the immense popularity of this fable during the Middle Ages. Odo's source is, in my opinion, again the *Proverbia Magistri Serlonis* (ed. Meyer, *Revue des missions scientifiques*), 1868, p. 175. Master Serlo gives three variants of it: *Dehez eient tanz meistes dist le crapod a l'herse! Sic Bufo trahe dixit: Domini tot sint maledicti! Sic bufo crati fatur: Ve cui tot dominati!* Cf. *Proverbia Heinrici* (ed. Mühlenhoff and Scherer, *Denkmäler*), Vol. I, p. 60, where it reads: *Dixit bufo crati: maledicti tot dominati*. The last word is incomprehensible to the editor who comments, *op. cit.*, Vol. II, p. 140: *Es ist dominati zu schreiben was des reimes wegen statt dominantes steht*. Voigt, *Zachr. f. deutsch. Alt.*, Vol. XXII, p. 388, objects to the form *crati*: *Crati ist sicher eben so verderbt wie dominati; die richt ge fassung bieten die Münchner hss. nr. 14749 und 8356: Bufo trahe dixit maledictio tot dominis sit. Vgl. meine Kl. lat. denkm. S. 48*. Both these authorities are probably wrong. *Cratis*, ordinarily meaning *grating*, could easily have meant *harrow*. The synonymous use of *cratis* and *traha* by Master Serlo seems almost conclusive evidence. As for the form *dominati*, Du Cange defines *dominatus* as *seigneurie*. Voigt's emendation would destroy the leonine rhyme. For additional variants of this proverb, cf. Reinsberg-Daringsfeld, *Sprichwörter d. ger. u. rom. Sprachen*, Vol. II, §555; Le Roux de Lincy, *Prov. Franc.*, Vol. I, p. 174; Rolland, *Faune populaire de la France*, Vol. III, p. 54.

Ansi puede decir el capellan que es puesto por cura delas animas.
 5 Demandale el obispo procuracion; el oficial sus derechos; los escuderos dinero; los troteros demandanle çapatos; los rrapazes camissas; los merinos o alcaldes demandanle seruicio o los labradores dueños. Estonce puede decir a qualquier que lo demanda: Confonda dios tantos señores.

7. demandenle — l. e dueñas.

Herlet, *op. cit.*, p. 34.

5. *Procuracion* was the enforced hospitality demanded by high church officials of their subject churches and monasteries. Cf. Du Cange, *Gloss.* s. v. *Derechos* does not appear to be an exact translation. Latin variants: *faueillos, struellos, aestuales*. The later is the same as the Old French *estivales, estuvaltes*, meaning "boots." Cf. Du Cange, *Gloss.*, s. v. and Godfrey, *Dict.*, s. v.

7. The thought seems to be that the officials demand service and the laborers employers.

LVI

ENXIENPLO DELOS MURES CONEL GATO

Los mures vna vegada llegaronse a consejo e acordaron commo sse podria[n] guardar del gato. E dixo el vno que era mas cuerdo que los otros: Atemos vna esquila al pescueço del gato e podernos hemos muy bien guardar del gato, que quando el passare de vn cabo a otro, sienpre
 5 veremos la esquilla. E aqueste consejo plugo a todos. Mas dixo vno: Verdad es mas quien atara la esquilla al pescueço del gato? (*fol. 194r*) E rrespondio el vno: Yo non. Rrespondio el otro: Yo non, que por todo el mundo yo non querria llegar ael.

Ansi acaesçe muchas vegadas que los clerigos o monjes se lleuantan
 10 contra sus perillados o otros contra sus obispos diziendo: Pluguiese a dios que ouiese tiradolo e que ouiessemos otro obispo o otro abbad! Esto plageria a todos mas al cabo dize[n]: Quien le acussasse perdiera su dignidad o fallarsea mal dende. E dize el vno: Yo non. Dize el otro: Yo non. Ansi que los menores dexan beuir alos mayores mas por miedo que non por amor.

6. gato repeated — r. quien atara la esquila al pescueço del gato? E rrespondio e.—11. abbas—13. dizen—Dizet—14. d. teuir a, the t of last word crossed out.

Herlet, *op. cit.*, p. 34, considers this story original with Odo. But cf. Chauvin, *op. cit.*, Vol. II, p. 109.

5. Latin: *audire*. *Veremos* must here mean "perceive."

LVII

ENXIENPLO DEL MUR QUE CAYO ENLA CUBA

El mur vna vegada cayo en vna cuba de vino. El gato pasaua por y e oyo el mur do façia grand rroydo enel vino e non podia salir. E dixo el gato: Por que gritas tanto? Rrespondio el mur: Porque non puedo salir. E dixo el gato: Que me daras si te saco? Dixo el mur: Darte he
 5 quanto tu me demandares. E dixo el gato: Ssi te yo saco, quiero que

des esto, que vengas ami quantas vegadas te llamare. E dixo el mur: Esto uos prometo que fare. E dixo el gato: Quiero que melo jures. El mur prometiogelo. El gato saco el mur del vino e dexolo yr (*fol. 194v*) para su forado e un dia el gato auia grand fanbre e fue al forado del mur e dixole que viniese. E dixo el mur: Non lo fare si dios quisiere. E dixo el gato: Non lo juraste tu ami que saldrias quando te llamasse? E respondio el mur: Ermano, beodo era quando lo dixere.

Ansi conteçe a muchos eneste mundo. Quando son dolientes e son en prission e an algun rreçelo de muerte, estonçes ordenan sus façiendas e ponen sus coraçones de emendar los tuertos que tienen a dios fechos e prometen de ayunar e dar limosnas e de guardase de pecados en otras cosas ssemejantes aestas. Mas quando dios los libra de peligros enque estan, non han cuydado de conplir el uoto que prometen a dios, antes dizen: En pelligro era e non estaua bien enmi sesso; o: Tan bien me sacara dios de aquel peligro aunque non prometiera nada.

Ansi cuenta de vna pulga que tomo un abbad ensu pescueço. Començo deçir: Agora te tengo. Muchas vegadas me mordiste e me despertaste mas nunca escaparas demy manu, antes te quiero luego matar. E dixo la pulga: Padre ssanto, pues tu voluntad es de me matar, ponme entu palma porque pueda mejor confessar mis pecados e desque fuere confessada, podermeas matar. El abbad mouiulle piedad. (*fol. 195r*) Puso la pulga enla mano e la pulga, desque sse uio enla palma, dio un grand salto e fuese. E el abbad començola de llamar mas nunca la pulga se quiso tornar.

Ansi es de muchos eneste mundo que quando son escapados non pagan nada.

LVIII

ENXIENPLO DEL ONBRE QUE SELE QUEMO LA CASA

Cuenta mas aqui que vn onbre quemosele lla casa que tenia llena de trigo. E quando su señor la vio quemar ovo muy gran pessar [d]ella e començo muy fuerte a suspirar e a llorar. E llorando dezia: Señor dios, amata este fuego. Yo te prometo que de este trigo, portu amor, allos pobres. En aquella ora fue muerto el fuego [e] el trigo librado que non fiço mal ninguno. Mas desque su dueño touo el trigo ensu poder, non lo partio allos pobres ansi commo lo auia prometido, ca los onbres enel tienpo del peligro creen e despues descreen.

E aquel o[n]bre que] ansi façe al cabo despues non gana nada; o lle da dios otra tribullaçion mayor o llo lleua al infierno. Ca dios [da] las tribulaciones e [si] tiene que aquello que dios le da que gelo da porsus pecados e llo sufre en paciençia lo mejor que puede, tornargelo ha en paz e gozo.

6. Oias d. s.—10. o llos l.—11. p. tribullaciones e l. sufra.

7. Latin: *Quoniam ad tempus credunt et [in] tempore temptationis recedunt.*

9. What follows does not occur in the Corpus Christi MS.

LIX

ENXIENPLO DEL LOBO CONLLA LIEBRE

El lobo e lla liebre encontraronse en vn camino e dixo el lobo alla liebre: Sobre to[das las] animalias que enel mundo son eres tu la mas lijera. El dixo alla liebre: Ossarias tu pelear con otra animalia alguna? E dixo la liebre: (fol. 195v) Digote que si, aun contigo, maguer que as
 5 grand cuerpo o yo pequeno. El lobo assañosse mucho e dixo: Apos-
 tarte[e] yo ati diez maravedis por vno que vençere. Plaçeme mucho,
 dixo la liebre, sola mente que yo sea segura de aquesta postura. E dieron
 amos fiadores el vno al otro. E despues que los fiadores fueron dados,
 el lobo e la liebre entraron enel campo por pellear. El lobo [corria] contra
 10 la liebre por la matar. E lla liebre començo a foyr, el lobo tres ella por
 la alcançar. Mas la liebre corria mas ligera mente. El lobo staua ya
 cansado e echosse enel suelo commo aquel que non podia mas correr.
 E dixo la liebre: Hermano, vençido eres e cayo en tierra. E dixo el lobo:
 E tu, por que non me quisiste esperar? E dixo la liebre: Verdad es, que
 15 que batalla podria ser entre nos amos, siendo tu trestanto mayor que non
 yo. E tu teniendo la boca abierta, tan bien cabria yo dentro. Ca yo
 nunca me combato ssi non fuyendo conlos pies. Ca fuyendo anssi muchas
 vezes he uençido allos canes e allos caçadores que yuan en pos demi.
 Pues tu eres vençido, dame lo que deues. Aquesta demanda fue ante el
 20 leon e el leon dio por su sentençia que la liebre auia de auer los dineros
 pues que el lobo era vençido.

Bien ansi quien se quiere combatir conla luxuria e conel

2. t. lamada lijera — 14. quiqiste — 18. v. uenço a.

The Codex ends at this point.

Herlet, *op. cit.*, p. 36.

2. Latin: *Super omnia es animal meticulosus*.

3. There has been no omission as would seem to be indicated by the awkward repetition of *dixo*.

6. *diez maravedis* translates *X aureos*.

9. Latin: *Lupus currebat uersus Leporem*, etc.

10. *tres = tras*. The weakening of *a* to *e* already commented upon.

13. *cayo = caydo*. Another example of the fall of intervocalic *d*. Latin: *Iam uictus es et ad terram prostratus*.

18. *he uençido*. Latin: *uici*, etc.

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ITALIAN AND ELIZABETHAN COMEDY

Dr. Cunliffe in a recent article¹ has called attention to some connections, proved and hypothetical, between Italian and English drama in the sixteenth century; in general he agrees with Dr. Ward² that the English stage received a direct impulse, not only from Seneca, Plautus and Terence, but from Italian tragedy and comedy. In this paper I wish to give a few facts that go to prove this connection as more fundamental and far-reaching than has heretofore been supposed.

It may, I believe, be shown that many an English play which has been traced to a *novella* source, goes back more directly to an Italian play founded on the *novella*. The great mass of Italian dramas in the sixteenth century was romantic, so romantic, indeed, as to justify Camerini in calling Boccaccio the fountain-head of Italian comedy.³ The *Commedia dell' arte* especially used much material from the *novelle* and from folk legends, developing this subject-matter through the popular masks of Pantalone, Signor Capitano, pedant, young lovers, comic servants, witch, and magician.⁴ Men of letters like Ariosto kept more closely to classic form than did the humbler playwrights, who, like Andrea Calmo, were often traveling actors. Yet these lesser men learned valuable lessons from the classicists, and by the end of the century many of them, using much *novella* material, wrote up from *scenari* regular intrigue comedies of the Latin type.⁵

The hypothesis that these productions were known in England, is borne out by three kinds of evidence. In the first place we have documentary proof that traveling Italian players visited London; secondly, many English comedies contain internal evidence of Italian origin, or at least of strong Italian influence; and, most

¹"The Influence of Italian on Early English Drama," *Modern Philology*, April, 1907.

²*History of English Dramatic Literature* (London, 1890), Vol. I, p. 168.

³Camerini, *Nuovi profili letterati* (Milano, 1886), Vol. III, chap. i, especially pp. 1-3.

⁴Rossi, Introduction to *Lettere di Andrea Calmo* (Torino, 1880), p. lix.

⁵A. Bartoli, *Scenari inediti della commedia dell' arte* (Firenze, 1880), pp. lviii ff. A collection of such plays was published at Florence in 1750, *Il teatro comico*.

satisfactory of all, certain English plays have been traced directly to Italian originals. In this investigation I have confined myself almost exclusively to comedy, but I am sure that similar connections could be established for tragedy and the pastoral. Mr. Greg in his treatise, *Pastoral Poetry and Pastoral Drama* (London, 1906), has made important discoveries in this field.

Unless something is known of Italian actors in the sixteenth century, the influence of their plays will never be duly appreciated. These troupes from the time they began to form were great travelers. After 1570 company after company of *comici* visited Paris, and to judge from our English records were favorites in London also.¹ In July, 1574, "Italian players followed the progress and made pastime at Reading; among their characters were Shepherds, Nymphs, Saturn [Satyrs?], Devils, and Wild Man."² Still earlier, in 1572, the earl of Lincoln gave an entertainment to the queen, in which there was "an Italian play and divars vaulters and leapers of divars sorts, vearie excellent."³ In January, 1579, a masque of amazons and knights was presented before Elizabeth; the speeches were written in English and translated into Italian, evidently for presentation by Italian actors.⁴ More important than any of these, because more definite, is a record in the *Acts of the Privy Council* for January, 1577-78: a license was granted to "Drousiano, an Italian commediante" and his troupe, to play in London till the beginning of Lent.⁵ Dr. Furness, remarking on this visit, says it discloses "an intimate relationship at that early date between the English and Italian stage, of which too little account is made by those who wish to explain Shakspeare's knowledge of Italian manners and names."⁶

It is possible in the light of modern French scholarship to confirm Collier's cautious guess, that this company "might represent extemporal comedies." Drusiano was a brother of Tristano

¹ Moland, *Molière et la comédie italienne* (Paris, 1897), chaps. i-iv; Baschet, *Les comédiens italiens à la cour de France* (Paris, 1882).

² Fleay, *Chronicle History of the London Stage* (London, 1890), p. 22, cited from the accounts of *The Master of the Revels*.

³ Nichols, *Progresses of Queen Elizabeth* (London, 1823), Vol. I, p. 41.

⁴ Fleay, *op. cit.*, p. 26.

⁵ Cf. Collier, *Annals of the Stage* (London, 1826), Vol. III, p. 398, note.

⁶ *Much Ado about Nothing*, Furness Variorum ed., Introd.

Martinelli, the famous Arlecchino of the *Gelosi*, the best-known troupe of *comici* in Paris.¹ Before coming to London at the head of a company of his own, Drusiano had played with the *Gelosi*, like his brother, in the rôle of Arlecchino. Later, in 1580, he and his wife, Madonna Angelica, were heading the duke of Mantua's comedians.² Through French and Mantuan records, therefore, it is easy to build up a knowledge of Drusiano's probable repertory in England. He doubtless gave there some of the *Commedie dell'arte* which the *Gelosi* had acted the previous year in Paris;³ and, for variety, he probably acted pastorals and classical plays with elaborate *intermedii*, as well as *commedie erudite* written by members of the "academies" to which so many actors belonged.⁴ The *Inganni* comedy, compared by Manningham to *Twelfth Night*,⁵ was written by Alessandro Piccolomini, a member of the Siennese academy of Gl' Intronati; as Piccolomini's plays were among the most popular in the repertory of the *Gelosi* and the *Fedeli*, there is no reason why this particular one may not have been given in London by a company of Italian actors.⁶

Very few names of these visiting players have survived or have yet come to light. But Drusiano's company can hardly have been the last. Coryat must be alluding to one in commenting on a play he attended in Venice: "I saw women acte, a thing I never saw before, though I have heard it hath beene sometimes used in London."⁷ If "used in London" it must have been by visiting Italians, as these were the only European troupes of the day in which women were allowed to act.

These records and references, though not so positive as we could wish, still give us a series of strong probabilities. Although we know so few names of actors, and no titles of plays except the

¹ Rasi, *I comici italiani* (Firenze, 1897), under "Martinelli."

² Ancona, "Teatro Montovano nel secolo XVI," *Giornale storico*, Vol. VI.

³ Moland, *Molière et la comédie italienne*, chaps. iv, v, gives a full summary of the repertory of the *Gelosi*.

⁴ Francesco Andreini, the *Capitano* of the *Gelosi*, was a member of the Florentine *Spensierati*; his wife, the famous Isabella, of the Pavian *Intenti*. Cf. Moland, *op. cit.*, p. 51.

⁵ Manningham's *Diary*, February 2, 1601-2. (*Publications of the Camden Society*, Vol. XCIX.)

⁶ Riccoboni, *Histoire de l'ancien théâtre italien* (London, 1726), lists Piccolomini's plays. Cf. also Camerini, *Nuovi profitti*, Vol. III, pp. 61 ff.

⁷ *Coryat's Crudities* (London, 1776, from ed. of 1611), Vol. II, pp. 16, 17.

one mentioned by Manningham, we are perfectly justified in saying that Italian actors were well known in London and that they played there the kind of repertory which they invariably gave elsewhere. Had their visits been fewer than they were, English actors would still have become acquainted with Italian dramatic material and methods through contact on the continent. On September 18, 1604, an English troupe played a tragedy before the dauphin, while the *Gelosi* and the *Fedeli* were in Paris.¹ Thomas Heywood tells us² that such royal favor to British actors was not uncommon, for he says: "The French king allows certain companies in Paris and Orleans, besides other cities; so doth the king of Spain in Civill, Madrill, and other provinces." In all these places the English and Italians would come into rivalry, and it is certain that the Englishmen would learn much from their more polished and skilful fellow-artists. Tarlton's "piperly extemporizing" is not the only relic of an Italian influence on English stagecraft. The use of prose for comedy was probably due not only to the *Supposes* but to cumulative Italian example. Scherillo thinks he discerns in some of Shakspeare's high-flown speeches, traces of the *conceitti* so common in the *Commedie dell' arte*, and quite unknown in the more everyday style of the *novelle*.³ This is, however, impossible to prove, and it is dangerous to trace to foreign models such natural dramatic ornaments as set rhetorical speeches. It is more probable, but as yet only a guess, that a connection may be found between the rhymed couplets closing so many English scenes and acts, and the *chiusette* of the Italian plays;⁴ the English couplets are often in the half-burlesque style of the *chiusette*, and they occur most frequently in intrigue comedies like Field's, which closely resemble Italian plays.

It is a question whether the English ever learned to improvise in the Italian manner, from a *scenario*. The stage "plats" discovered by Malone among Alleyn's property are in form similar to the *scenari* used for *commedie improvise*, though they give

¹ Rigal, *Le théâtre français avant la période classique* (Paris, 1901), p. 50, note.

² *Apology for Actors*, p. 58 (Shakspeare Society, 1841).

³ Scherillo, *La commedia dell' arte*, in *La vita ital. nel '600* (1887), pp. 338, 339.

⁴ Examples of *chiusette* are given by Bartoli, *Scenari inediti*, p. lxxix, and Neri, in *Giornale storico* (1883), p. 78.

much more meager directions.¹ One of these "plats," the *Dead Man's Fortune*, is evidently from an Italianate play. It is an intrigue Comedy, containing a Pantaloon and his zany, Peascod, and other personages with romantic Italian names. But the outline of the action is so slight that the play cannot be traced definitely to its source.

The peculiar practice of improvising dialogue from a given plot seems to have impressed the Elizabethan pamphleteers and dramatists more strongly than any other feature of the Italian drama. Whetstone refers to it in his remark that the "Comedians of Ravenna" were "not tied to any written discourse," but had "certain grounds or principles of their own" from which they improvised dialogue.² Similar references abound in the English plays of the period. The most often quoted of these is Kyd's reminiscence in the *Spanish Tragedy* (Act IV, scene 1):

The Italian tragedians were so sharp of wit
That in one hour's meditation
They would perform anything in action.

and in continuation (Act IV, scene 4):

Here comes Lorenzo, look upon the plot
And tell me, brother, what part plays he?

Again, there is a typical Italian suggestion when Bellimperia is urged to take a part: "What's a play without a woman in it?"

Another description of the *Commedia dell' arte* is found in Middleton and Rowley's *Spanish Gypsy* (Act III, scene 1), when Roderigo asserts:

The scenical school
Hath been my tutor long in Italy.

And in Act IV, scene 4, Fernando precisely explains the method of this scenical school:

There is a way
Which the Italians and the Frenchmen use,
That is, on a word given, or some slight plot,
The actors will extempore fashion out
Scenes neat and witty.

¹ Collier, *Annals of the Stage*, Vol. III, pp. 398 f., and Halliwell-Phillips, *Theatre Plots of Three Old English Dramas* (London, 1860).

² *Heptameron of Civil Discourses* (1582).

Rôles are then apportioned as in the above-quoted lines from the *Spanish Tragedy*, Fernando directing the assignment as he glances over the plot:

Let this father be a Don of a brave spirit;
Play him up high, not like a pantaloon.

A comedy is begun so exactly in the Italian style that it sounds like a translation.

Whether Cleopatra's forecast of how "the quick comedians extemporally will stage us,"¹ refers to the Italian practice is doubtful. But there is one more unmistakable allusion to it in Brome's *City Wit* (1632):

In that lies the nobility of the device; it should be done after the fashion of Italy, by ourselves, only the plot premeditated to what our aim must tend; marry, the speeches must be extempore.

A much-disputed phrase in *Hamlet* can refer only to this same Italian custom. Polonius commends the traveling actors in terms very suitable to the wandering *comici*; they were "the best men in the world for tragedy, comedy, history, pastoral," etc.; for them "Seneca is not too heavy nor Plautus too light;" they were the only men for "the law of writ and the liberty."² Such a conglomerate repertory certainly belonged to the English companies of the day, but it was even more characteristic of the Italians, who gave actual Seneca and Plautus, and both written and improvised plays. For surely Collier's common-sense interpretation of "the law of writ and the liberty," as written and improvised plays, is more probable than the explanations of more recent critics, who would have the phrase refer to "regular and romantic plays."³ The modern distinction would probably not have occurred to Shakspeare, whereas the difference in the two methods of acting fell within his own experience.⁴

In view of all the allusions to a typically Italian custom it is quite certain that Elizabethan actors and playwrights were

¹ *Antony and Cleopatra*, Act V, scene 2.

² *Hamlet*, Act II, scene 2. Cf. Furness Variorum ed. for several interpretations of this phrase.

³ Cf. C. H. Herford's ed. of *Hamlet*, Act II, scene 2, for note on this passage.

⁴ He inveighs against improvisation, *Hamlet*, Act III, scene 2.

familiar with the *Commedia dell' arte*. Subtler traces of this same familiarity are not hard to find in the subject-matter, the dramatic motifs, the character types and their names, of Elizabethan and Jacobean comedy. At some future time I hope to develop this internal evidence more convincingly than I can do at present. Meanwhile I will only point out a few parallels between English and Italian character types.

Sidney's summary of the butts proper to the comic dramatist¹ is a fairly accurate list of the set types of Italian drama—"the pedant, the braggart, the hedge priest, the fool, and the boy," as Shakspeare calls his own version of them in *Love's Labour's Lost* (Act V, scene 2, l. 545). Thomas Heywood gives a similar list of "all the doctors, zawnies, pantaloones, harlakenes, in which the French, but especially the Italians, have been excellent;" he considers that comedy should have in derision "foolish innamorates" and "Pantaloones that have unthrifty sons."² The "self-wise seeming schoolmaster," whose mouth is full of platitudinous nonsense—stupidity pompously disguised in mongrel Latin and bombastic conceits—this pedant *Dottore* is a purely Italian type.³ He makes his first appearance in English comedy as Rombus in Sidney's *Lady of May*, a significant fact in view of Sidney's known Italianate taste. Professor Fletcher has pointed out to me some striking resemblances between Rombus and the Venetian doctors of Andrea Calmo's plays.⁴ Not less important is Shakspeare's Holofernes, whose name, manner of speech, and general imbecility place him far nearer to the Italian stage type than to a possible village personage of Shakspeare's acquaintance. Holofernes cites the beginning of a Latin eclogue by Mantuan, and adds an Italian couplet in praise of Venice, which reminds Scherillo of similar speeches by Dottore Graziano, the pedant of the *Gelosi*.⁵ A kind of scene fairly common in the *Commedia dell' arte*, is imitated in the *Taming of the Shrew* (Act III, scene 1); here

¹ *Defense of Poesie*, ed. A. S. Cook (Boston, 1898), p. 51.

² *Apology for Actors*, pp. 43, 54.

³ Montaigne says: "Je me suis souvent despit  en mon enfance de veoir lez com diens italiens avoir tous jours un pedant pour badin."

⁴ *Lettere di A. Calmo*, Introd. by V. Rossi.

⁵ *Love's Labour's Lost*, Act IV, scene 2. Cf. Scherillo, *La vita ital. nel '600*, p. 336.

Lucentio, disguised as a pedant, makes love to Bianca under pretense of reading her a Latin lesson.¹

The Spanish captain, insufferably boastful, and no less easily duped than the pedant doctor, figured very constantly in Italian comedy. He appears in Kyd's *Soliman and Perseda* under the name of Basilisco, whom Mr. Boas calls "a notable variation" in the *Miles Gloriosus* type, for "with the Coxcombry of the braggart he unites much of the inflated verbiage of the pedant."² Now it is just such a combination that made Francesco Andreini's Capitano Spavento a famous model for his Italian successors in the rôle. Basilisco, moreover, was the name of the braggart in *Gl' amorosi inganni*, a play published in Paris in 1609 from an old *scenario*.³ Perhaps this play may have been given in London by a traveling company, and Kyd may have seen and imitated its Signor Capitano. However this may be, it seems certain that Basilisco owed more than his name to the Italian stage tradition; he represents the newer variation of the classic boasting soldier, and is the forerunner of Shakspeare's Armado and Parolles. The last-named hero is a particularly good example of the Italian type, not only in his language, but in his relations with the other characters of the play. The scene in which Parolles falls into the hands of jesting soldiers and is frightened by their gibberish into betraying army secrets, must come, Scherillo thinks, "addirittura desunta da uno scenario."⁴ If not from a *scenario*, it is at least very similar to the *lazzi* scenes so common in Italian drama, in which the Captain is the butt of the disguised *zanni*.⁵

For the comic servant, the *zanni*, was always intriguing to humiliate his master's enemies and rivals. He did this by elaborate ruses and disguises similar to those of Brain-Worm in Jonson's *Every Man in His Humour*. The Elizabethan dramatists use the term *zany* often enough to show that they were perfectly familiar with the character, more familiar indeed, than are modern critics.

¹ Scherillo, *op cit.*, p. 337.

² *Works of T. Kyd*, ed. F. K. Boas, Introd. to "Soliman and Perseda."

³ Rasi, *I comici italiani*, I, p. 75. *Gl' amorosi inganni* is a rare play, inaccessible in this country.

⁴ Scherillo, *op. cit.*, p. 335. Cf. *All's Well That Ends Well*, Act IV, scene 1.

⁵ *Zanni* is the bergomask abbreviation for *Giovanni*, and is a common peasant name.

There have been many misinterpretations of such passages as Malvolio's: "I take these wise men that crow so at these set kind of fools, no better than the fool's zanies." In a note on "Zanies" Dr. Furness sums up the explanations of previous critics;¹ among all these the only one that is correct is that of a contemporary and an Italian, John Florio. In his *Worlde of Wordes* (1598) he defines: "*Zane*: Name of John. Also a sillie John, a gull or noddie. Used also for a simple vice, clowne, foole, or simple fellow in a playe or comedie." Halliwell on the basis of this, but not uninfluenced by the modern idea of a clown, says: "the term 'zany' was generally applied in England to an inferior fool or buffoon, attending on and imitating another." It is simpler to take "zanies," in Malvolio's phrase, to mean what it does in Italian comedy—foolish servants. The *zanni* was an attendant of a principal character in a play; when there were rival lovers each had his *zanni*, the knavish servant following the "lover beloved," and the foolish servant belonging to the unsuccessful suitor.²

In the early stages of development of the *Commedia dell' arte*, the *zanni* followed a traveling mountebank, and amused the audience by singing and dancing in the intervals between his master's advertisements of false wares.³ Ben Jonson knew this custom, at first hand or by hearsay, for he describes a scene of this early kind of *Commedia dell' arte*. In *Volpone* (Act II, scene 1) the villain-hero masquerades as Scoto, a Mantuan mountebank, beneath Celia's window; Nano, as Zan Fritada, sings between his master's *ragionamenti*, until Celia's husband rushes out crying that he will be called the *Pantalone dei Bisognosi*. "Signor Flaminio," he says, "will you down, sir, down? Is my wife your Franciscina, sir?" And in true *Commedia dell' arte* manner he beats away the disguised intruders. The whole scene is very significant, for it is an exact imitation of a common *Commedia dell' arte* device. Flaminio and Franciscina were the stock names of lovers, or of lover and *servetta* in the plays of the *Gelosi*.⁴ The

¹ *Twelfth Night*. Furness Variorum ed., Act I, scene 5.

² Rasi, *I comici italiani*, Vol. I, p. 461.

³ Riccoboni, *op. cit.*, chap. iii, gives much information about the *zanni* whose function was "con goffissima lingua . . . fare l' arte del far ridere."

⁴ Moland, *op. cit.*, pp. 57, 68.

Pantalone dei Bisognosi made his first appearance as the *Magnifico* in a *scenario* of 1568; but the term later became conventional for the duped husband or deceived father.¹ The *lazzo* which closes the scene is the commonest of all Italian devices for rousing laughter. A *bastone da bastonare* was an invariable property for an Italian comedy.² Another sign that Jonson was familiar with the Italians is given by Sir Politick's praise of the Mountebanks as "the only languaged men in the world." This is not surprising when we read that A. Beolco, "Il Ruzzante," a Venetian playwright-actor, wrote several plays, each containing from five to seven different languages and dialects.³

Returning from this digression to the *zanni*, we can see how his early association with a mountebank gave rise to the idea that he was only an "inferior buffoon." Halliwell, among others, remarks that "the fool or attendant of a mountebank is called a zany," and he quotes from Jonson, "He's like a zany to a tumbler, that tries tricks after him to make men laugh;"⁴ and from *Cynthia's Revels* (Act II, scene 1), "The other gallant is his zany and doth most of these tricks after him." Here Jonson is evidently thinking of the earlier kind of *zanni*, who had not yet developed into the comic servant of "stage plays." It seems that this development of the *zanni* rôle should be somewhat regarded in definitions of his function, and that such definitions should include his later dignity as intriguer and plot-mover, as well as his first estate of attendant buffoon to a mountebank.⁵

It is interesting to speculate as to the identity of "the French Harlakene," mentioned by Marston in *The Malcontent* (1604). This is too late a date to refer to Drusiano, who probably played his usual rôle of Arlecchino in England 1577-78. Day had evidently seen some *zanni* in the part, for a page in the *Ile of Gulls* (Act II, scene 3) says: "I, like Harlakene in an Italian comedy,

¹ Ancona, *Giornale storico*, Vol. VI, pp. 23, 24.

² Moland, *op. cit.*, p. 64.

³ Rasi, *op. cit.*, p. 350 ff. Each character type spoke a different dialect; the captain, a mongrel Spanish; the pedant, poor Latin; the lovers, Tuscan; the Magnifico, Venetian, etc.

⁴ *Every Man in His Humour*. Act IV, scene 1.

⁵ *Lazzi* were tricks, comic "business" used to fill the gaps in the action of the play. Cf. Moland, *op. cit.*, pp. 27, 28; Riccoboni, *op. cit.*, p. 65.

stand making faces at both their follies." Arlecchino was always an athlete and tumbler, and drew on these resources for his *lazzi* scenes.¹ Bottom's dance, the *Bergomask*,² must have been a peculiarity of the *zanni*'s rôle, for Arlecchino was traditionally a peasant of Bergamo. But besides dances and athletic feats, he was expected to furnish merriment by his affected stupidity and by his impudence. A typical *lazzi* scene is that in which Grumio pretends not to understand Petruchio's command to knock:³ "Whom shall I knock, sir? Is there any man has rebused your worship?" His real impudence veiled under apparent sincerity, his master's threats and the blows which close the scene, together with the conventional couplet of greeting, in Italian, between Petruchio and Hortensio, all these features suggest imitation of a *Commedia dell' arte*. A somewhat similar scene is quoted by Croce from a *scenario*,⁴ here Volpino (the master) thunders at a door behind which he knows Pulcinella to be; the servant from within answers: "Not at home," and there follows a dialogue similar in style to that between Grumio and Petruchio, and, like that, ended by blows.

If the pedant, the captain, and the comic servant contributed their peculiarities to the English stage types, the Pantaloon was quite as important. Grumio, in the *Taming of the Shrew*, is a direct transcript of the Italian pantaloon doctor of the *Suppositi*, and may be allowed to stand for an example of the type. He is old, stupid, avaricious, amorous, and jealous, and, together with the captain and pedant, is always the dupe of the young lovers and their allies, *Zanni* and *Servetta*. The type is a distinct variation of the classic *senex* and is fairly constant in Italian comedy, both written and improvised. *Pantalone* is the Venetian *Magnifico*. Accordingly, when Iago calls Brabantio the "old Magnifico," we expect him to be as jealous as the "old Pantaloon" in the *Taming of the Shrew*. Later, in the seventeenth century, the term is used to mean "fool" and Pantaloons are often introduced into antemasques as clowns, for instance in Jonson's *Vision of Delight*.⁵

¹ See n. 5 on p. 564.

² *Midsummer Night's Dream*, Act V, scene 1. Cf. Schmidt, *Shakspeare Lexicon*, under "Bergomask."

³ *Taming of the Shrew*, Act I, scene 2.

⁴ Croce, *Pulcinella* (Rome, 1899), p. 39.

⁵ Nichols, *Progresses of James I*, Vol. II, p. 65; Vol. III, p. 457.

All these indications of an Italian influence on the characters and material of Elizabethan comedy would be comparatively valueless if no Elizabethan play had been traced to an Italian original. Seven English comedies, however, have been proved to be more or less faithful adaptations or translations of Italian dramas. Ariosto's *Suppositi* is not only the original of Gascoigne's *Supposes*, but also enters largely into Shakspeare's *Taming of the Shrew*. In the same year that the *Supposes* appeared (1566), another Italian play, Grazzini's *La spiritata*, was adapted in an English version, the anonymous *Bugbears*.¹ In 1584 Munday, "our best plotter," translated out of the Italian *Fidele and Fortunio, the Deceits in Love of Two Italian Gentlemen*, a play which is the probable source of Shakspeare's *Two Gentlemen of Verona*. Shakspeare also adapted, with great change of tone, Piccolomini's *Gl' ingannati*, in *Twelfth Night*.² Piccolomini was the author also of *Alessandro*, quite faithfully translated by Chapman in his *May Day*.³ Tomkis took *Albumazar* (1614) from Z. B. della Porta's *L' astrologo*.⁴ Besides these complete plays taken from the Italian, König thinks he has found traces of Grazzini's *La Strega* in *Hamlet* and of Verlati's *Rodopeia* in the *Merchant of Venice*. But his quotations of parallel passages are far from convincing; like parallels between Shakspeare and Sophocles, they should be attributed to coincidence or to common proverbial sayings.⁵

The vexed question of an Italian influence on Lyly has never been satisfactorily settled. Undoubtedly Schücking is right in seeing a *Commedia dell' arte* motif in *Endimion*, Act I, scene 2, and in the other scenes in which Thopas is baited by the pages and their sweethearts.⁶ But Bond's objection is justified; Schücking does not prove his points.⁷

¹ *Archiv für das Studium der neueren Sprachen*, Vols. XCVIII (1897), XCIX, C.

² *Twelfth Night*, Furness Variorum ed., appendix; *Gl' ingannati* was translated into French by F. Juste in 1543, as *Les abusés*, and may have come to Shakspeare's knowledge in this way. However, Italian *comici* frequently played the original.

³ Stiefel, "G. Chapman u. das italienische Drama," *Shakspeare Jahrbuch*, Vol. XXXV (1899).

⁴ König, "Über die Entlehnungen Shaksperes, insbesondere aus Rabelais u. einigen italienischen Dramatikern," *Shakspeare Jahrbuch*, Vol. IX (1874), pp. 207-9.

⁵ *Shakspeare Jahrbuch*, Vol. IX, pp. 227 ff.

⁶ Schücking, *Studien über die stofflichen Beziehungen der eng. Komödie zur italienischen bis Lilly* (Halle, 1901), pp. 102 f.

⁷ *Works of J. Lyly*, ed. by R. W. Bond, Vol. III, note on the Italian influence on Lyly.

Until we read more Italian sixteenth-century comedies and until more is definitely known of the relations between the actors of the two countries, we cannot appreciate the full indebtedness of Elizabethan to Italian playwrights. It ought not to be impossible to trace, from official documents, other names beside Drusiano's to their proper places in the records of traveling *comici*, and to build up a knowledge of repertories given in England by these men and women. The fact that many Italian plays must have been given in London, does away with any improbability in the connection of the two stages between certain dates. Internal evidence, then, in the Elizabethan plays themselves may be given its full value, and may lead, as it has already done in Chapman's *May Day*, to tracing many a comedy to its proper source in the Italian drama, rather than in the *novelle*. Soon I hope to present more detailed evidence toward proof of this hypothesis.

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ABLAUT-RELATIONS IN THE WEAK VERB IN
GOTHIC, OLD HIGH GERMAN, AND
MIDDLE HIGH GERMAN

The Indo-European *ablaut* is well preserved in the Germanic languages, especially in the verb. In the strong verb it forms the basis of the whole tense system. Nouns, verbs, adjectives, and other parts of speech are interrelated in this *ablaut* system, and it is impossible to tell which is the oldest in any case. For a certain base may have originated as a noun and then given a verb or other part of speech, or, vice versa, the noun may be the later form coming from some form of the verb-stem.

The Germanic languages have inherited, as it were, their strong verbs from the oldest Germanic times. The formative period had long passed when literary documents began to appear, so that additions in historic times were few. On the other hand, in later times, especially in the Middle High German and early New High German periods, many strong forms were either lost or became weak. The number of strong verbs is therefore quite limited, while the number of weak verbs is countless, for new formations are usually weak and are for the most part later noun or verb derivatives—that is, they are causatives or denominatives and the like.

From this it would appear that on the whole the Germanic strong verbs present an older and more primitive appearance than the related weak verbs (cf. on this subject Wilmanns, II, pp. 27 ff., and Grimm, *D. G.*, II, 7 ff.). The *ablaut*-series having become firmly established in the strong verb, it was easy to form related weak verbs in these same series.

This study which will appear in two parts will present the weak verbs in Gothic, Old High German, and Middle High German that are related either to strong verbs or are interrelated according to the regular *ablaut*-series without the presence of a strong verb.

Part I contains the weak verbs in these dialects arranged under the corresponding strong verbs according to the *ablaut*-series. A verb will be considered strong if it has strong forms as late as the Middle High German period; otherwise weak, although it may have analogical strong forms later than that.

Part II will contain a similar classification of the interrelated weak verbs that have no related strong verbs but that arose probably through '*ablaut-feeling*' by analogy.

Many new words, mostly onomatopoeic, with the *ablaut* *i: a: u* arose, beginning about the Middle High German period (cf. Wilmanns, II, 22, and Paul, *Principien der Sprachgeschichte*, 2d ed., p. 144 ff.). This was due doubtless to the prominence of the regular *ablaut* *inx: anx: unx*, which came to be felt as an *i: a: u-ablaut* regardless of the following consonants, so that forms like MHG. *girren: garren: gurren*, NHG. *piff: paff: puff* sprang up alongside of regular forms like NHG. *tingel: tangel*. In English and New High German these new *ablaut*-forms increased greatly in number, but in these studies the Middle High German or earlier forms only (cf. OHG. *kichazzen: kachazzen* 'lachen') will be considered. They will be treated by themselves at the end of Part II.

Completeness as far as the nature of the task will permit was aimed at only with regard to the Gothic, Old High German, and Middle High German weak verbs that show *ablaut*-relation with any other words in these same dialects, although numerous examples of other parts of speech in these and other Germanic languages were introduced to add to the *ablaut*-scheme. Words distantly related are always referred to at the end of a group thus—cf. OHG., MHG., etc.

The special collections of glosses could doubtless furnish forms not found in the dictionaries, but such forms will be missing here.

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PART I

CLASS I

1. GOTH. *beidan* 'ERWARTEN'

OHG. *bīta* 'das verweilen,' OS. *bīdon* 'verweilen': OHG. *beītōn*, *beidōn*, MHG. *beiten* 'zögern,' MHG. *beit* 'das zögern': *bite* 'das stillhalten,' *biten* 'säumen, stillhalten.'

2. GOTH. *beitan* 'BEISSEN'

MHG. *bīzen* 'conglobare,' *bīz* 'keil': Goth. *baitrs* 'bitter,' OHG., MHG. *beizen* 'beizen': MHG. *verbizzen* 'verkeilen,' *durchbitzen* 'durchbeissen,' *durchbittern* 'mit bitterkeit durchdringen,' ON. *bitr*, OHG. *bittar* 'bitter.'

3. OHG. *erblihhan* 'BLEICH WERDEN'

OHG. *bleih*, MHG. *bleich* 'bleich,' OHG. *bleichen*, *bleichēn*, MHG. *bleichen* 'bleichen, blass werden': ON. *blikna* 'bleich werden,' OE. *blician* 'shine, appear.'

4. GOTH. *dreiban* 'TREIBEN'

OHG. *trīpāri* 'treiber,' *dana-trīp* 'repudium': Goth. *draiþjan*, OE. *drēfan*, OHG. *treiben* 'treiben': ON. *drif* 'procella,' MHG. *trift* 'treiben.'

5. MHG. *vīsten* 'PEDERE'

MHG. *vīst* 'fist': *veist* 'fist, crepitus ventris,' *veisten* 'farzen': *vīst* 'fist,' *vīsten* 'bombizare, pedere.' Cf. MHG. *vīsen* st. 'pedere,' ON. *fisa* st. 'pedere,' Sw. *fisa*, Dan. *fise*, Eng. *fizz*, *fizzle*.

6. MHG. *gīgen* 'IN ZITTERNDE BEWEGUNG SETZEN'

MHG. *gīgen* 'sich hin u. her wiegen, geigen': ON. *geiga* 'zittern': MHG. *gigel*, *gickel* 'das zucken,' *gickeln* 'vor begierde, zorn beben, zucken' (Lexer I, 1014), E. *giggle* 'kichern.' Cf. *gagen*, *gugen* No. 557.

7. OE. *gīnan* 'YAWN'

OE. *gānian*, OHG. *geinōn*, MHG. *geinen* 'yawn,' OE. *tōgānian* 'utter': OHG. *ginēn*, *ginōn*, MHG. *ginen* 'gähnen,' ON. *gin* 'rachen der tiere,' OE. *gin* 'yawning gulf, abyss,' *ginian* 'gape.'

8. MHG. *glīfen* 'SCHRÄGE SEIN'

OHG. *gleifan*, MHG. *gleifen* 'schief machen,' MHG. *gleif* 'schief': *glipfen* 'gleiten,' MLG. *glippen* 'gleiten,' E. *glib* 'smooth.'

9. OFRIS. *glīsa* 'GLITTER'

OE. *glīsian* 'shine': *glīsnian* 'glitter, glisten,' MHG. *glistern* 'scintillare,' E. *glister* 'glanz,' ON. *glis* 'glimmer.'

10. OHG. *glīzan* 'GLEISSEN, GLÄNZEN'

MHG. *glīz* 'glanz': ON. *glīta*, *glītra* 'glitzern,' OHG. *glizinōn*, MHG. *glitzenen* 'glänzen,' *glitzern* the same, OE. *glītenian* 'glitter,' ON. *glit* 'glanz,' Goth. *glitmunjan* 'glänzen.'

11. OHG. *grīnan* 'KNURREN, WINSELN, WEINEN, LACHEN'

OE. *grānian* 'groan,' MHG. *greinen* fact. of *grīnen*: NHG. *grinsen*, E. *grin*.

12. GOTH. *greipan* 'GREIFEN'

OE. *grāpian* 'touch, handle, feel,' ON. *greipa* 'grasp,' OHG. *greifōn*, MHG. *greifen* 'greifen, tasten': *gripfen* 'wiederholt greifen,' ON. *gripr* 'eigendom, kleinod,' OHG. *grif* 'griff.' Cf. (**ghrei-p*) OE. *grāfa* 'bramble,' *grāf* 'grove' (Wood, *Mod. Phil.* I, 241).

13. OHG. *liban* 'SCHONEN'

Goth. *hleibjan*, OHG. *liban* 'schonen, schützen': OE. *hlāf-ord* 'protector, lord' (Wood, *A.J.P.* XXIII, 197).

14. OE. *hlīdan* 'cover'

OF. *hlidia*, MHG. *liden* 'mit einem deckel versehen, verdecken,' OE. *hlid*, OHG. *hlit* 'lid.'

15. GOTH. *hneīwan*, OHG. *hnīgan* 'SICH NEIGEN'

Goth. *hnaiwjan* 'erniedrigen,' ON. *hneigja* 'inclinare,' OHG. *hneigan*, MHG. *neigen* 'neigen, senken,' OE. *hnāg* 'bowed down': ON. *hnigna* 'fall away,' OHG. *ginicchen*, MHG. *genicken* 'beugen, sich neigen.'

16. ON. **hnīpa* pp. *hnipenn* 'BEKLOMMEN, NIEDERGESCHLAGEN'

ON. *hnīpa* 'hang the head, be sad,' *hnīpna* 'be cast down, sad': MHG. *nipfen* 'gleiten, stürzen, einnicken,' OE. *hnipian* 'to bow the head,' ON. *hnippa* 'stossen, stechen,' *hnipra* 'crouch,' MLG. *nipen*, E. *nip* 'kneifen.'

17. OHG. *hrīnan* 'BERÜHREN, IN BESITZ NEHMEN'

OF. *hrēna* 'riecken, OHG. *ir-reinen* 'verschaffen, zu teil werden lassen': OE. *hrine* 'tactus.'

18. MHG. *kīben* 'KEIFEN'

ON. *kīfa*, MHG. *kīp* 'scheltender zank,' *kīben* 'scheltend zanken': MHG. *kibelen*, *kivelen* 'scheltend zanken,' *kippen* 'schlagen, stossen.' Cf. ON. *kifinn* adj. remnant of a strong verb.

19. OHG. *klīban* 'FESTSITZEN, KLEBEN'

OHG. *klība*, OE. *clīfe* 'klette': OHG., MHG. *kleiben* 'festheften,' MHG. *kleip* 'leim, lehm': OE. *clifrian* 'kratzen,' OHG. *klebēn*, MHG. *kleben*, OE. *clifan* 'kleben, heften,' OS. *clivon* 'einwachsen,' ON. *klifra* 'klettern.'

20. OE. *cniðan* BEAT

MHG. *knitschen* 'quetschen,' MHG. *knittern*.

21. MHG. *kriēn* 'SCHREIEN'

MHG. *be-kriēn* 'beschreien, *kriieren* 'den schlachtruf erheben': *kreiieren*, *kreigieren* 'ausrufen.' From the French *crier*; ablaut forms by analogy.

22. MG. *krīgen* 'SICH ANSTRENGEN, STREITEN'

MLG. *krīgen* 'streiten': MHG. *kriegen* 'sich anstrengen, streiten,' OHG. *chrēg* 'pertinacia' (MHG. *ie* = OHG. *ē* = IE. *ēi*).

23. MHG. *krīsen* 'KRIECHEN, SICH ALLMÄHLICH VERBREITEN'

MD. *crīselen* 'knirschen': MHG. *kriselen* 'krauen.' Cf. OHG. *kresan* 'kriechen' st. 5th class.

24. MHG. *krīschen* 'SCHARF SCHREIEN'

MHG. *krīschen* 'scharf schreien': *kreischen* 'aufschreien machen': NHG. *krischeln*.

25. MHG. *krīsten* 'STÖHNEN, ÄCHZEN'

ON. *kreista* 'drücken, pressen,' MHG. *kreisten* 'stöhnen.'

26. MHG. *krīzen* 'EINE KREISLINIE MACHEN, KRATZEN, SCHREIEN'

MHG. *kreizen* 'sich kreisförmig bewegen,' *kreizeln* 'kreisförmig machen': OHG. *krizzōn* 'einritzen,' MHG. *kriz* 'gekrizter strich; krach, geräusch.' Cf. MHG. *kreizen* 'kreischen machen, ärgern, zum zorn reizen,' *kreiz* 'schrei, lärm,' MLG. *kriten* 'streiten, zanken,' MHG. *krizeln* 'mit feiner stimme schreien.'

27. GOTH. *bi-leīban* 'ÜBRIG SEIN'

MHG. *līben* in *entlīben* 'entleiben,' OHG. *līb*, MHG. *līp* 'leben, leib': Goth. *bilaiþjan* 'übrig lassen,' OHG. *leibēn*, OS. *lēbon* 'bleiben,' MHG. *leiben* 'übrig lassen,' Goth. *laiba*, OHG. *leiba* 'überbleibsel': Goth. *liban*, OHG. *lebēn*, MHG. *leben* 'leben,' Goth. *aflifnan* 'übrig bleiben.'

28. GOTH. *leiþwan* 'LEIHEN'

OHG. *lēhanōn*, MHG. *lēhenen* 'belehnen,' OHG. *lēhan* 'geliebtes gut,' OE. *læn*, E. *loan*.

29. GOTH. *laikan* REDUP. 'HÜPFEN'

MHG. *leichen* 'hüpfen,' OHG. *gileik*, MHG. *geleich* 'gelenk':
ON. *likna* 'bend back, give way.'

30. MHG. *ent-līmen* 'SICH ABLÖSEN VON'

OHG. *līman*, MHG. *līmen* 'zusammenleimen,' OHG. *līm* 'leim,
vogelleim': OHG. *leim*, *leimo* 'lehm,' OE. *lām*, E. *loam* or cf.
Wood, *Mod. Phil.* IV, 495.

31. GOTH. *leiþan* 'GEHEN,' OHG. *līdan* 'LEIDEN'

OHG. *leidēn*, MHG. *leiden* 'leid werden,' OHG. *leidōn*, MHG.
leiden 'betrüben,' OHG. *leidjan*, MHG. *leiden* 'verhasst machen,'
OHG. *leidegōn*, MHG. *leidegen* 'betrübt machen,' OHG. *leid*
'betrübbend, leid, böse,' *leidsamen* 'vituperare.' Cf. OHG. *leitōn*,
leitan, MHG. *leiten* 'leiten, führen': possibly OHG. *ledegōn*,
MHG. *ledegēn* 'erlösen, befreien,' *ledic* 'ledig, frei,' ON. *liðugr*
'frei, ungehindert.'

32. OHG. *mīdan* 'MEIDEN, UNTERLASSEN'

Goth. *missō* 'gegenseitig,' *missa* 'verkehrt,' OHG. *missan*,
MHG. *missen* 'entbehren, vermissen.'

33. OE. *ge-nīpan* 'DUNKEL WERDEN'

Goth. *ga-nīpan* 'traurig werden,' OE. *genip* 'nebel.'

34. OHG. *rītan* 'FAHREN REITEN'

MHG. *reiten* fact. of *rīten*, ON. *reiða* 'schwingen, wiegen,'
reid 'Ritt,' OHG. *reita* 'kriegszug,' *reiten* 'fahren': *ritto* 'reiter,'
MHG. *ritter*, *rittern* 'ritterlich kämpfen': *ritære*, *ritern* same.

35. OHG. *rīhan* 'REIHEN, FORTLAUFEND VERBINDEN'

MHG. *rīhe* 'reihe, linie': *reige* 'tanz,' OE. *rāw*, *rēw* 'reihe,
linie' (prob., cf. Kluge, *Et. Wb.*): MHG. *riggen*, *ricken* 'häufen,'
ricken 'anbinden, zusammenreihen,' *ric* 'band, fessel,' OHG. *riga*,
MHG. *rige* 'linie, reihe.'

36. OHG. *rīchan* 'HERRSCHEN'

OHG. *rīchēn*, MHG. *rīchen* 'herrschen, regieren,' OHG.,
MHG. *rīchen* 'reich machen,' OHG. *rīchisōn*, MHG. *rīchesen*

'herrschen,' Goth. *reiks* 'mächtig, vornehm': OHG. *reihhan*, *reichōn*, MHG. *reichen* 'erreichen, reichen,' OE. *rācean* 'reichen, recken.'

37. GOTH. *urraisjan* 'AUFSTEHEN'

Goth. *urraisjan* 'aufstehen machen,' ON. *reisa* 'aufrichten,' OHG. *rēran*, MHG. *rēren* 'fallen machen,' OE. *rāran* 'raise, build, cause,' MHG. *reisen* 'bereiten, reisen': *riselen* 'in leichten tropfen niederfallen,' Goth. *urrist*, OHG. *urrist* 'auferstehung.'

38. OHG. *sīgan* 'TROPFEND FALLEN'

OHG. *seigan*, MHG. *seigen* 'senken, neigen; schleudern, werfen,' *seigern* 'die guten von den schlechten sondern,' ON. *seigr* 'tenacious,' OE. *sāgol* 'club, staff': ON. *signa* 'sink slowly, slip away,' OE. *sige* 'setting (of the sun).' Cf. *sīhan*, *sīfen* below.

39. OHG. *sīhan* 'SEIHEN'

ON. *sīa* 'durchsehen,' OHG. *sīha* 'seihe': MHG. *seihen*, *seigen* 'sehen.'

40. MG. *sīfen* 'TRÖPFELN'

LG. *sīpern* 'tröpfeln, sickern': MHG. *seifen* caus. of *sīfen*, *seifern* 'geifern,' OHG. *seifa* 'harz, seife,' MHG. *seifel*, *seifer* 'schaum, speichel': OE. *siftan* 'sichtan,' MHG. *sihten* 'sichten' from LG., *siffen* 'träufeln.' Cf. *sīhan*, *sīgan* above.

41. NORW. DIAL. *sīna* 'GLIDE, SLIP AWAY; SINK'

Goth. *sainjan* 'säumen, zögern,' MHG. *seinen* 'verspäten, versäumen.'

42. MHG. *schīben* 'ROLLEND FORTBEWEGEN'

OHG. *be-skīben*, MHG. *schīben* 'rollend fortbewegen': ON. *skīfa*, OHG. *skība* 'scheibe': ON. *skeifr* 'schiefe': MLG. *schive-len* 'schwanken, abfallen,' OE. *sciftan* 'divide, arrange,' E. *shift* 'schieben, bewegen, wenden,' ON. *skipta* 'schalten u. walten, teilen,' E. *shiver*.

43. MHG. *schīden* 'SCHEIDEN'

ON. *skīð*, OE. *scīd*, OHG. *skīt* 'scheid': Goth. *skaidan*, OHG. *sceidan*, MHG. *scheiden* redup. 'scheiden,' Goth. *gaskaidnan*

'sich scheiden,' OHG. *sceidōn*, MHG. *scheiden* 'scheiden,' OHG. *sceitilōn*, MHG. *scheitelen* 'scheiteln': OHG. *skidōn*, MHG. *schiden* 'scheiden, trennen.'

44. GOTH. *skeinan* 'SCHEINEN, LEUCHTEN'

OHG. *irsceinan*, MHG. *erscheinen* 'sichtbar machen, leuchten lassen,' *scheinen* 'zeigen': ON. *skin* 'glanz, schein.'

45. OHG. *scriān* 'SCHREIEN'

OHG. *screiōn* 'schreien,' MHG. *schreien* 'schreien, schreien machen.' MHG. *schriēn* 'schreien' is weak also.

46. OHG. *scriban* 'SCHREIBEN'

OHG. *scribo* 'schreiber,' OHG. *scribilōn* 'scriptitare,' E. *scribble*, OHG. *scrift* 'schrift.'

47. GOTH. *dis-skreitan* 'ZERREISSEN'

Goth. *disskritnan* 'zerreißen,' Bav. *schrützen* 'schlitzen.'

48. OHG. *slihhan* 'SCHLEICHEN'

OHG. *sleihhan*, MHG. *sleichen* 'heimlich wohin bringen,' MHG. *sleichen* 'den schlamm entfernen,' ON. *sleikja* 'lecken': MHG. *slicken*, *slichen* 'schlingen, schlucken,' OHG. *slihtan*, MHG. *slihten* 'gerade machen, glätten,' OHG. *slihtī* 'schlichtheit,' MHG. *slecken* 'naschen.'

49. OHG. *slīfan* 'GLEITEN, GLEITEND SINKEN'

OHG. *sleifa* 'schleife,' *sleifan*, MHG. *sleifen* 'gleiten machen,' *sleif* 'schlupfrig,' E. *slope* 'neigen, senken': OHG. *sliffan*, MHG. *slipfen* 'ausgleiten,' OE. *slipig* 'slimy.'

50. OHG. *slīzan* 'REISSEN, SPALTEN'

OHG. *sleizan*, MHG. *sleizen* 'sich spalten,' ON. *sleita* 'streit, ränke': OHG. *slizzen* 'einen schlitze machen,' MHG. *slitzen* 'reißen,' OHG. *sliz* 'schlitz.'

51. GOTH. *bi-smeitan* 'BESCHMIEREN, BESTREICHEN'

OHG. *pesmeizen* 'besudeln,' MHG. *smeizen* 'schmeissen': OHG. *pismizjan*, MHG. *besmitzen* 'bestreichen, beschmieren, beschmeissen,' OHG. *smiz*, MHG. *smitze*, OE. *smitta* 'fleck.'

52. OSW. *smīpa* 'SCHMIEDEN'

OHG. *smīda*, MHG. *gesmīde* 'metall': OHG. *smeidar* 'metall-künstler': Goth. *gasmipōn*, OHG. *smidōn*, MHG. *smiden* 'schmieden,' Goth. *aiza-smīpa*, OHG. *smid* 'schmied.'

53. GOTH. *sneīpan* 'SCHNEIDEN, ERNTEN'

OHG. *sneitōn*, MHG. *sneiten* 'beschneiden,' *sneiteln* 'abramescere,' OHG. *sneita*, *sneida* 'gehauener weg': MHG. *snitzen*, *snitzeln* 'in stücke schneiden,' *snitzel* 'schnitzel.'

54. OHG. *snīwan* 'SCHNEIEN'

MHG. *snīwen*, *snīen* 'schneien,' MHG. *snīfen* 'mit schnee bedecken?': Goth. *snaiws*, OHG. *snēo*, MHG. *snē* 'schnee.'

55. GOTH. *speiwan* 'SPEIEN, SPUCKEN'

MHG. *spīen* 'speien': *speien* 'bespeien, verspotten,' Goth. *spaiskuldr* 'speichel.' Cf. MHG. *spiutzen*, *spützen* from *spiwezen*, *spiuwezen*, *spūwezen* (Kluge, *Et. Wb.* *speutzen* = *spiwiltjan*?). From *spīwen* came the MHG. forms *spūwen*, etc. (**spīwan* > **spiuwan* > **spūwan*).

56. MHG. *sprīten* 'AUSBREITEN, SPREITEN'

OHG. *spreitan*, MHG. *spreiten* 'ausbreiten,' OHG. *spreid* 'busch,' MHG. *spreide* 'ausdehnung, busch,' OE. *sprædan* 'spread.'

57. OHG. *sprīzen* 'SPLITTERN, SPRINGEND AUSEINANDERGEHEN'

OHG. *sprīzalōn*, MHG. *sprīzeln* 'splittern,' OHG. *sprīzal* 'holzsplitter': ON. *sprita* 'sprawl.'

58. GOTH. *steigan* 'STEIGEN'

OHG. *stīgōn* 'einstallen, in den stall sperren,' *stīga*, 'steig, stufe, stall': MHG. *steigen* 'erhöhen,' early NHG. *steigern* 'steigern, den preis erhöhen,' Goth. *staiga* 'steig': OHG. *stegeren* 'steigen,' *stegōn* 'steg betreten,' MHG. *stegen*, *stec*.

59. OHG. *strītan* 'STREITEN'

OS. *strīdian* 'streiten': MHG. *strīten* 'schreiten.'

60. OHG. *strihhan* 'STREICHEN'

MHG. *strichen* pp. 'gestrichen, geebnet, geputzt,' *strich* 'streich, schlag': OHG. *streichōn*, MHG. *streichen* 'streifen, berühren, streicheln': Goth. *striks*, OHG., MHG. *strich*, OE. *strica* 'stroke, mark.'

61. GOTH. *sweiban* 'AUFHÖREN, ABLASSEN'

OHG. *sweibōn*, MHG. *sweiben* 'schweben, schweifen,' MHG. *sweibeln* 'schwanken,' ON. *sueifla* 'swing, spin': MHG. *swibelen* 'taumeln,' OHG. *swiftōn* 'become still,' MHG. *beswiften* 'beschwichtigen.' Cf. MHG. *swifen* st., No. 66.

62. MHG. *verswigen* 'SCHWEIGEN'

OHG. *farswikēn*, MHG. *verswigen* 'verschweigen,' OHG. *swīgēn*, MHG. *swigen* 'schweigen, verstummen,' OE. *swīgian* 'schweigen': OHG. *gisweigan*, MHG. *gesweigen*, 'zum schweigen bringen,' ON. *sueigia* 'bow, bend': ON. *suig* 'bend, curve.' MHG. *verswigen* is probably a restored strong form. Cf. the following.

63. OHG. *swihhan* 'ERMATTEN, EINEN VERLASSEN'

OHG. *swihhōn*, MHG. *swichen* 'schweifen,' OE. *swicung* 'deceit': MHG. *sweichen* 'ermatten, nachlassen': OE. *swician* 'wander, deceive, depart,' OHG. *bi-swihhida* 'deceptio, fraus,' ON. *swic* 'fraus.'

64. MHG. *swīmen* 'SCHWINDELN'

MHG. *swīmeln* 'schwindeln,' OE. *swīma* 'schwindel': MHG. *sweimen* 'sich schwingen, schweifen,' *versweimeln* 'schwindlig werden': MHG. *swimelen*, *swimmeln* 'schwindeln,' ON. *suimi* 'schwindel.'

65. OHG. *swīnan* 'SCHWINDEN, WELKEN, ABNEHMEN'

OHG. *sweinan*, MHG. *sweinen* 'verringern, schwächen': ON. *suina* from an orig. st. *suīna* 'subside' cf. Cleasby-Vigf. Compare OHG. *swintan* 'schwinden,' No. 224.

66. MHG. *swifen* 'SCHWINGEN (VOM PFERD, ETC.)'

Goth. *midja-sweipains* 'sindflut': OHG., MHG. *sweif* 'schwung, drehende bewegung,' MHG. *sweifen* 'schweifen, schwingen,' OHG.

sweifan redup. 'schleifen, schweifen,' ON. *sueipa* wk. irreg. 'schwingen, fegen, wickeln,' *sueipr* 'lockig': OHG. *swipfen* 'rasche wendung machen,' OE. *swipian*, *swippan* 'scourge, strike, lash,' *swipu* 'a scourge.'

67. GOTH. *ga-teihan* 'ANZEIGEN, ERZÄHLEN'

OHG. *zeiga* 'anweisung,' *zeigōn* 'zeigen': *ziht* 'anklage,' MHG. *zic* 'beschuldigung,' OHG. *gi-inzihtigōn* 'beschuldigen,' MHG. *verzicken* 'bezüchtigen, verdächtigen.' Cf. Goth. *taiknjan* 'zeigen,' OHG. *zeihnan* 'bezeichnen.'

68. GOTH. *þreihan* 'DRÄNGEN'

MHG. *drihen* 'mit der sticknadel arbeiten,' Goth. *þreihsl* 'bedrängnis': *-þraihns* 'gedränge, haufe.' Cf. OS. *thrēgian* 'drohen' (Wood, *Mod. Phil.*, V, 267). Cf. also OHG. *dringan* 'dringen' No. 235, of the third series to which *þreihan* (**þrinh-*) orig. belonged.

69. GOTH. *weihan* 'KÄMPFEN'

Goth. *waihjō* 'kampf,' OHG. *weigerōn*, MHG. *weigeren* 'sich weigern,' OHG. *weigan*, MHG. *weigen* 'belastigen, quälen,' ON. *veig* 'stärke': Goth. *wigana* 'kampf, krieg.' Cf. OHG. *ubar-wehan* gegen einen kämpfen st. 5th class.

70. OHG. *wihhan* 'WEICHEN'

OHG. *wīhhōn* 'springen, hüpfen, tanzen': *geweichēn*, MHG. *geweichen* 'weich werden,' OHG. *weihhan*, MHG. *weichen* 'weich machen': MHG. *wichen*, *wiheren* 'hüpfen, springen.' Cf. OHG. *wehsalōn* 'wechsel,' *wehha*, Goth. *wikō* 'woche.'

71. GOTH. *weipan* 'BEKRÄNZEN'

OHG. *wīffa* 'strohisch als warnungszeichen': Goth. *faur-waippjan* 'verbinden,' MHG. *weifen* 'schwingen,' Goth. *waips* 'kranz, krone,' OHG. *waif* 'binde': MHG. *wipfen*, *wepfen* 'hüpfen, springen,' Goth. *wipja* 'kranz.' Cf. Goth. *biwaiþjan* 'umwinden,' OHG. *weibōn* 'schwanken.'

72. **wīsan*, ON. PP. *visenn* 'VERDORBT'

ON. *visna*, OHG. *wesanēn* 'welken.'

73. GOTH. *fraweitein* 'RÄCHEN'

Goth. *fair-weitjan* 'umherspähen,' OHG. *ita-wizjan*, MHG. *ite-wizen* 'schmähen, schelten,' OHG. *wizinōn*, MHG. *wizenen*, *wizegen* 'strafen,' OHG. *wizōn*, *wizagōn* 'prophetizare': OHG. *weizen* 'zeigen, beweisen, vorwerfen': Goth. *witan* pret. pres. 'wissen,' *witan* wk. 'auf etwas sehen,' OHG. *wizzēn*, *wizzan*, MHG. *wizzen*, 'wissen,' OHG. *wizzēn*, MHG. *witzen* 'verständlich sein, machen.' Cf. *fullaweisjan*, No. 358.

74. OE. *wlitan* 'LOOK'

Goth. *wlaitōn* 'sich umsehen': Goth. *wlits* 'angesicht,' OHG. *antlizzi*, MHG. *antlitze*, 'antlitz,' MHG. *antlitzten*, 'mit einem antlitz versehen,' *litzen* 'leuchten.'

75. OE. *writan* 'SCHREIBEN'

OHG. *reizen*, MHG. *reizen* 'reizen, anregen, locken,' OHG. *reiz*, linie: OHG. *rizzan*, *rizzōn*, MHG. *ritzen*, 'ritzen, stechen,' Goth. *writs* 'strich, punkt,' OHG. *riz* 'strich,' MHG. *riz* 'riss, ritze,' E. *writ* 'schrift.'

76. OHG. *ridan* 'DREHEN'

MHG. *reiden* 'sich kräuseln, welken,' OHG. *reid*, *reidi* 'lockicht, kraus,' MHG. *reit*: OHG. *ridilōn* 'trennen,' MHG. *ridieren* kräuseln, fälteln,' OHG. *ridil* 'haarband,' OE. *wriða* 'reif, ring.'

CLASS II

77. GOTH. *anabiudan* 'ENTBIETEN'

MHG. *erböten* 'anbieten,' OHG. *boto*, MHG. *bote* 'bote,' *verboten* 'besenden.'

78. GOTH. *biugan* 'BIEGEN'

OHG. *biogēn* 'gebogen sein, sich krümmen,' MHG. *-biugen* 'beugen': Goth. *usbaugjan* 'ausfegen,' OHG. *bougen*, MHG. *böugen* 'biegen, krümmen,' MHG. *bouc* 'ring': Goth. *bugjan* 'kaufen,' OHG. *bogo* 'bogen,' *pogen*, MHG. *bogen* 'krumm sein,' MHG. *bocken* 'niedersinken,' *bucken* 'bücken,' OHG. *buhil* 'hügel.' Cf. OE. *būgan* st. 'bow down, stoop.'

79. OE. *bēatan* REDUP. 'BEAT, CLASH TOGETHER'

ON. *būta*, MHG. *biuzen* 'hauen,' ON. *būtr* 'log,' MHG. *būz* 'schlag': ON. *bauta* redup. 'erschlagen,' OHG. *pōzan*, MHG. *bōzen* redup. and weak 'stossen schlagen,' MHG. *bōzeln* 'klopfen,' *bōz*, 'schlag': MHG. *boz* 'schlag,' *butze* 'poltergeist,' Low. G. *butt* 'stumpf.' Cf. MHG. *būden* 'schlagen, klopfen.'

80. MHG. *verblichen* 'BURN UP, FADE AWAY'

OHG. *bluhen* 'burn, glow.'

81. OE. *brēotan* 'BREAK'

MHG. *brozzen* 'knospen treiben,' *broz* 'knospe': ON. *breyta* 'alter, change.'

82. MHG. *briuwen* 'BRAUEN'

MHG. *briuwen* 'brauen': cf. MHG. *brodeln*, *brudeln* 'brodeln, siedeln,' *brod* 'brühe.'

83. GOTH. *bauan* 'WOHNEN,' REDUP., 3 SING. *bauib*.

Goth. *bauan* 'wohnen,' OHG. *būwan*, *būan*, MHG. *būwen*, *biuwen*: *bouwen* 'wohnen, bebauen.' Cf. MHG. *buoden* 'eine bude aufschlagen,' ON. *būd* 'wohnung.'

84. GOTH. *daug* PRET. PRES. 'TAUGEN'

MHG. *tougen* 'taugen': OHG. *tugan*, MHG. *tugen*, *tügen* 'taugen, tüchtig sein,' *tuht* 'tüchtigkeit,' OE. *dyhtig* 'strong.' Cf. MHG. *tugenden* 'tugend zeigen.'

85. OHG. *triugan* 'TRÜGEN'

ON. *draugr* 'gespenst': MHG. *getroc* 'gespenst,' OHG. *truganōn* 'trügen,' MHG. *trogen*, cf. *unbetroget* 'aufrichtig.'

86. GOTH. *driugan* 'VOLLFÜHREN'

Goth. *drahtinōn* 'kriegsdienste tun,' OHG. *truht* 'gefolge.'

87. OHG. *triufan*, 'TRIEFEN, TROPFEN'

OHG. *trouf* 'traufe, troufan, MHG. *tröufen* 'triefen lassen, träufeln': OHG. *tropho* 'tropf,' *trophōn*, MHG. *tropfen* 'tropfen,' *tröpfeln*, OHG. *trophezen*, MHG. *tropfezen* 'tröpfeln.'

88. GOTH. *driusan* 'FALLEN'

OE. *drūsan* 'become languid, sluggish,' OHG. *trūrēn*, MHG. *trüren* 'trauern,' OHG. *trüreg* 'traurig,' *trüregōn*, MHG. *trürigen* 'traurig werden': Goth. *driuso* 'abhäng': Goth. *afdrausjan* 'herabwerfen,' OHG. *trōran* 'tröpfeln': OS. *drusinon*, OHG. *trusanōn* 'auspressen,' *trusana* 'bodensatz,' Goth. *drus* 'fall.'

89. **dūban*, ON. PP. *dofenn* 'ERSCHLAFFT'

OHG. *tūbar* 'albern, töricht': Goth. *afdaubnan* 'taub werden,' *gadaubjan* 'taub machen,' MHG. *touben* 'taub werden,' *toubieren* 'wie ein tauber musizieren,' Goth. *daufs* 'taub,' *daubei*, *daubiþa* 'taubheit,' OHG. *toub* 'taub': OHG. *tobōn*, *tobēn* 'rasen,' OHG., MHG. *tob* 'nicht bei verstand sein.' Cf. Goth. *dumbs*.

90. OHG. *tūhhan* 'TAUCHEN'

MHG. *tūchen* 'tauchen': *betouchen* 'mit wasser bedeckt werden': OHG. *tocchen*, MHG. *tocken* 'flatternd sich hin u. her bewegen,' *tucken*, *tücken* 'schnelle bewegung nach unten machen,' *tokzen*, *tokzeln* 'schwanken,' NHG. *ducken* from LG., E. *duck*.

91. OHG. *flīogan* 'FLIEGEN'

Goth. *usflaugjan* 'emporfliegen machen,' ON. *fleygja*, OHG. *flaugan*, MHG. *vlougen*, MG. *vlōgen* 'fliegen machen': OHG. *flogarōn*, *flogarrazzan*, *flogezen*, MHG. *vlogzen* 'flattern, schimmern,' *zervlockeren* 'hin u. her flattern,' OE. *flogettān* 'fluctuate,' OHG. *flucchen* 'flügge machen,' *flucchēn*, MHG. *vlücken* 'flügge sein,' *vlocken* 'fliegen, auffliegen machen,' *vlügelen* 'mit flügeln versehen.'

92. OHG. *flīozan* 'FLIESSEN, STRÖMEN'

MHG. *vliez* 'fluss, strömung': MHG. *vlōz* 'flut, strom,' OHG. *flōzzan*, MHG. *vlāzen* 'flößen': OE. *floterian* 'float, fly, flutter,' OHG. *fluz* 'strömung,' *flozza* 'flosse.' Cf. Goth. *flōdus*, OE. *flōwan*, MHG. *verfluoten* 'überschwemmen,' *vlüeten*, *vlüejen* 'strömen, fließen.'

93. OE. *fnēosan* 'SNEEZE'

MHG. *phnūsen* 'schnauben': *phnust* 'losbrechen beim lachen,' *phnurren* 'schnauben, brummen.'

94. OHG. *freosan* 'PRIEREN'

OHG. *frören*, MHG. *vræren* 'frieren machen,' OHG. *frost* 'frost,' *irfrostēn* 'erfrieren.'

95. OE. *gēopan* 'SWALLOW'

MHG. *giefen* 'törichtes betragen,' *gief* 'tor, narr': ON. *gaupa* 'luchs': MHG. *güffen*, *güften*, *guffen* 'seine freude laut äussern,' *guft* 'lautes rufen' (cf. Wood, *IE. a^x: a^xi: a^xu* 105).

96. GOTH. *giutan* 'GIESSEN'

Goth. *usgutnan* 'gegossen werden,' OHG. *guzjan* 'einen guss machen,' *ubar-gussōn* 'affluere,' *gussi* 'überschwemmung,' MHG. *güsseln* 'fliessen, strömen': OE. *gietan* 'destroy.'

97. ON. *hliōta* 'ERLANGEN, ERLOSEN'

MHG. *lōzen* 'durch los bestimmen,' OHG. *hlōz* 'los': *hluz* 'durch los zugefügter anteil,' ON. *hlutr* 'los.'

98. OHG. *hniutan* 'BEFESTIGEN, HÄMMERN'

MHG. *nieten* 'mit nägeln befestigen,' *niet* 'breitgeschlagener nagel': OHG. *hnōtōn* 'quassare': Goth. *hnupō* 'stachel.' Cf. OE. *hnossian* 'beat.'

99. GOTH. *dishniupan* 'ZERREISSEN'

OE. *āhnēapan* redup. 'abpflücken': ON. *hnupla* 'wegraufen, mausen,' Goth. *dishnupnan* 'zerrissen werden.'

100. ON. *hriōða* 'STÜRZEN, LOSFAHREN'

OE. *hrēod*, OHG. (*h*)*riot* 'rohr': MHG. *rütten*, *rütteln* 'schütteln' (cf. Wood, *IE. a^x*, etc., 89).

101. ON. *hriōta* 'FALLEN, LOSFAHREN,' OE. *hrūtan* 'RESOUND, SNORE'

OHG. *rüzōn*, MHG. *rūzen* 'rasseln, schnauben': ON. *hreyta* 'hinwerfen, zerstreuen.'

102. OHG. *hriuwān* 'SCHMERZ, REUE EMPFINDEN'

OHG. *hriuwōn*, *riuwēn*, MHG. *riuwen* 'klagen, bereuen': MG. *rouwe* 'reue.' Cf. MHG. *riue* 'reue,' OS. *hriwōn* which show forms of the fifth class.

103. **hūkan*, ON. *hokenn* PP. 'GEBÜCKT'

MHG. *hūchen* 'hocken, kauern': Norw. *hauken* 'sickly looking,' MHG. *hocker* 'höcker, buckel,' NHG. *hocken*.

104. GOTH. *kīusan* 'PRÜFEN, WÄHLEN'

Goth. *kausjan* 'kosten, schmecken': OHG. *corōn*, *chorōn* 'kosten, prüfen,' MHG. *bekūrn* 'zur prüfung herbeiziehen,' *erkosen* 'erwählen,' OHG. *kostōn*, MHG. *kosten* 'prüfend beschauen,' *chora*, *chorunga* 'prüfung,' *kūr* 'prüfende wahl,' Goth. *gakusts* 'prüfung.'

105. OHG. *chiuwan* 'KAUEN'

OHG. *chiuwa* 'kiefer,' OHG. *cachauwarōn* 'consumere.'

106. OHG. *clioban* 'SPALTEN, KLIEBEN'

OHG. *klübōn*, MHG. *klüben*, *kliuben* 'pflücken, zerreißen, abklauben,' MHG. *kliubelen* 'mit knöcheln spielen': *klouben* same as *klüben*, *klouber* 'klaue, kralle': *kloben* 'spalten,' OHG. *klobo* 'bündel.'

107. OHG. *kriohhan* 'KRIECHEN'

ME. *crouchen* (= Germ. *ū*), E. *crouch* 'sich ducken, bücken': MHG. *krōuchen* 'kriechen': ON. *kroka* 'sich krümmen,' MHG. *krücken* 'mit krücken versehen,' OHG. *krucka*, OE. *crycc* 'krücke,' E. *crotch* 'haken, gabel.'

108. OE. *crūdan* 'CROWD, PRESS'

MLG. *krūt*: *krōt* 'hindernis, belästigung': OHG. *kroten*, *kruden* 'bedrängen, belästigen,' MHG. *krōten*, *kruden* 'belästigen.'

109. GOTH. *liudan* 'WACHSEN'

OHG. *liut* 'volk,' MHG. *liuten* 'bevölkern': OS. *lūd* 'äusseres': Goth. *laudi* 'gestalt,' MHG. *lōte* 'beschaffen': Goth. *ludja* 'antlitz.'

110. GOTH. *liugan* 'LÜGEN'

Goth. *laugnjan*, OS. *lōgnian*, OHG. *lauganen*, MHG. *lougenen* 'leugnen,' OHG. *lougna* 'läugnung': OS. *lugina*, OHG. *lugin*, *lug* 'lüge.'

111. GOTH. *fraliusan* 'VERLIEREN'

Goth. *lausjan* 'lösen, erlösen,' OHG. *arlōsan* 'erlösen,' MHG. *lösen* 'los sein,' *læsen* 'lösen,' *lösunge* 'lösegeld, pfand,' Goth.

laus 'los, leer': *fralusnan* 'verloren gehen,' OHG. *forlorjan* 'verderben,' *forlor* 'verderben,' Goth. *fralusts*, OHG. *forlust* 'verlust.' Cf. Goth. *lēwjan* 'verraten,' *lēw* 'gelegenheit.'

112. GOTH. *galūkan* 'SCHLIESSEN'

MHG. *belouchen* 'schliessen': Goth. *galuknan* 'verschlossen werden,' *usluks* 'öffnung.' Cf. MHG. *lūhten* 'zupfen.'

113. ON. *lūta* 'SICH BEUGEN, NEIGEN'

OE. *lūtian*, OHG. *lūzēn* 'verborgen liegen': Goth. *liuts* 'heuchlerisch': *lutōn* 'betragen,' OHG. *luzzen* 'klein machen,' *luzzil* 'klein.'

114. GOTH. *niutan* 'ERLANGEN, GENIESSEN'

OHG. *genōzōn* 'gesellen zu, gleichstellen mit,' MHG. *genōzen* 'teil haben an, geniessen': OHG. *ginuzzen*, MHG. *genützen* 'benutzen, gebrauchen,' OHG. *nuz*, MHG. *nutz* 'nutzen, gebrauch,' Goth. *nuta* 'fänger, fischer.'

115. OE. *rēodan* 'RÖTEN'

Goth. *gariuds* 'ehrbär,' OE. *rēod* 'rot,' ON. *riōðr* 'rot,' OE. *ārēodian* 'erröten': OE. *rūde* 'röte': Goth. *rauþs*, OHG. *rōt* 'rot,' OHG. *rōten*, MHG. *ræten* 'rot machen,' OHG. *rōtēn*, MHG. *rōten* 'rot werden': OHG. *rotēn*, MHG. *roten* 'erröten,' OHG. *rutihhōn* 'rötlich sein.' Cf. *rost* (Kluge, *Et. W.*), OHG. *rostagēn*, MHG. *rosten* 'rostig werden.'

116. OE. *rēofan* 'BRECHEN, ZERREISSEN'

Goth. *bi-raubōn* 'berauben,' ON. *raufa*, OE. *rēafian*, OS. *rōbon*, OHG. *roubōn*, MHG. *rouben* 'rauben': E. Fries. *rubben* 'reiben, kratzen, reissen, raufen,' E. *rub*.

117. OHG. *riuhhan* 'RAUCHEN, DAMPFEN'

MHG. *riecheln* 'fragrare': OHG. *rouhhan*, MHG. *rouchen* 'rauch machen, riechen,' OHG. *rouh* 'rauch': MHG. *ruch* 'dampf, dunst.'

118. **reutan*, ON. PP. *rotenn* 'ROTTEN'

OHG. *rōzen* 'verwesen, faulen,' MHG. *ræzen*, *rōzen* 'welk, bleich, faul werden': OHG. *rozēn* 'verwesen, faulen,' OE. *rotian* 'rot.'

119. GOTH. *siukan* 'KRANKEN'

Goth. *siuks* 'krank, schwach,' OHG. *ir-siuchēn* 'krank werden,' *siechelōn*, *siechēn*, *siechōn*, MHG. *siecheln*, *siechen*, MG. *sücheln* 'siechen': OHG. *suht* 'sucht,' Goth. *sauhts*. Cf. MHG. *swachen*, *swechen* 'schwach sein, machen.'

120. OHG. *siodan* 'SIEDEN'

MHG. *sæden* 'ein sieden machen,' *sōdem* 'brennen des magens,' Goth. *saups* 'opfer': Late MHG. *sudelen* 'beschmutzen, schlecht kochen,' *suttern* 'im kochen überwallen,' *sut* 'das sieden.' Johansson (*PBB.*, XV, 237) puts Goth. *supjan*, *supjōn*, 'kitzel empfinden' and *supn* 'magen' here. Cf. OHG. *swedan* st. 'langsam brennen.'

121. GOTH. *afskiuban* 'WEGSCHIEBEN'

OHG. *scūvala*, MHG. *schüvel* 'schaufel,' ON. *skūfa* 'to turn out': OHG. *scoub*, MHG. *schoup*, OE. *scēaf* 'sheaf': OHG. *ver-scupfen* 'wegstossen,' MHG. *schupfen*, *schüpfen* 'stossen, schleudern,' OE. *scofian* 'shove,' E. *scuffle*, *shuffle*, MHG. *schopf*, Goth. *skuft*, ON. *skopt* 'haupthaar,' OHG. *scoppōn*, MHG. *schopfen* 'stopfen,' *schoben* 'schubweise tätig sein,' *schoberen*, *schuberer*, *schubelen* 'häufen,' *schober* 'schober,' *schupf* 'schwung.'

122. OHG. *sciozan* 'SCHIESSEN'

MHG. *schōzen* 'hüpfen,' Goth. *skauts* 'saum des kleides, zipfel,' OHG. *scōz* 'kleidschoss': *scozōn* 'niederschliessen, wie ein geschoss dahinfliegen,' early NHG. *schozzen* 'spriessen; steuer zahlen,' MHG. *schoz* 'schosz, steuer,' OHG. *scoz*, MHG. *schoz* 'geschoss,' OHG. *scuzzo* 'schütze.'

123. MHG. *sliechen* 'SCHLÜPFEN'

MHG. *slüchen* 'schlingen, schlucken,' *slüch* 'abgestreifte haut, schlauch, schlund,' E. *slouch*: ON. *slauka* 'slip through with difficulty': MHG. *slucken* 'schlingen, schlucken,' intens. *sluckzen*, *sluckezen*, *slücke* 'öffnung,' ON. *sloka* 'swallow.'

124. GOTH. *slīupan* 'SCHLÜPFEN, SCHLEICHEN'

Goth. *afslaupjan* 'abstreifen,' OE. *slīepan* 'slip,' OHG. *sloufen*, MHG. *slōufen* 'schlüpfen lassen,' *sloufe* 'öffnung, kreis, beklei-

dung': ON. *slupra* 'schlürfen,' OHG. *intslupfen* 'entschlüpfen,' MHG. *slüpfen* 'schlüpfen, schlürfen,' *slupfern* iter., OE. *slyppe* 'slime,' E. *slop*.

125. OHG. *sliozan* 'SCHLIESSEN'

MHG. *slöz* 'band, fessel': *beslützen* 'einschliessen,' *ver-slüzzen* 'abschliessen,' *sloz* 'band, fessel.'

126. ON. *smiüga* 'DURCH ETWAS KRIECHEN'

MHG. *smougen* 'sich ducken': *smücken, smucken* 'schmiegen,' *smogen* 'auf die seite schaffen.' Cf. OE. *smügan* st.

127. OE. *snēowan* 'EILEN'

ON. *snūa* redup. 'wenden, drehen': MHG. *snūwen* 'schnauben.' Cf. OHG. *farsniumōn* 'eilen,' OE. *snēome* 'suddenly, quickly,' Goth. *sniumjan* 'eilen.' Cf. also Goth. *snīwan* st. 'eilen' No. 289, MHG. *snāwen* 'schnauben' which belong to the fifth class whence the above have come. The forms of the second class may have been influenced in meaning by *snūden, snūfen*, etc. Cf. the following.

128. MHG. *snūben, snūfen* 'SCHNARCHEN, SCHNAUFEN'

OHG. *snophizan*, late MHG. *snupfezen, snupfen* 'schluchzen,' *snupfe* 'schnupfen,' LG. *besnoppenn* 'beschnobern,' OSw. *snuppa* 'schluchzen,' E. *snuff, snuffle, snub*. These forms represent germ. **snupp-*, **snūf-*: **snūb-*.

129. MHG. *snūden* 'SCHNAUBEN'

MHG. *sniudeln* 'anschnaufen,' OHG. *nasesnūden* 'schnaufen,' MHG. *snūde* 'katarrh,' *snouden* 'das schnaufen': *snuden* 'schnaufen,' *snuderen* 'schnarchen,' *snodelen* 'durch die verstopfte nase atmen,' *snudel* 'katarrh.' Cf. *snīwan*, No. 289.

130. MHG. *spriezen* 'SPRIESSEN'

OHG. *spriuza*, MHG. *spriuzen* 'stützen,' *spriuze* 'stütze': Goth. *sprauto* 'schnell,' ON. *spreyta* 'to have a boasting manner': OE. *spryttan*, MHG. *sprützen* 'spritzen, sprossen,' OHG. *sprozo*, MHG. *sprozze* 'spross.' Cf. OE. *ā-sprūtan* st. 'sprout.'

131. OHG. *stioban* 'RENNEN, STIEBEN'

OHG. *stouban*, MHG. *stöuben* 'staub erregen, stieben machen,' *stöuber* 'jagdhund,' OHG., MHG. *stoub* 'staub': MHG. *stüppen*, *stuppen* 'zu staub machen,' OHG. *stuppi*, MHG. *stüppe*, Goth. *stubjs* 'staub,' MHG. *stöbern* 'aufstöbern.'

132. GOTH. *stautan* REDUP. 'STOSSEN'

OHG. *stōzōn* 'stimulare, concutere': MHG. *stutzen* 'stutzen, zurückscheuen.' Cf. OHG. *stiuz* 'steiss.'

133. ON. *striūka* 'STREICHEN, BESTREICHEN'

OHG. *strūhhōn*, MHG. *strüchen* 'straucheln,' *strüch* 'das straucheln,' MHG. *strüchelen* 'straucheln, stolpern': OE. *strocian* 'stroke.'

134. MHG. *striefen* 'STREIFEN'

OSw. *strūpe*: ON. *striupe* 'throat': OE. *bestriēpan* 'strip, rob,' OHG., MHG. *stroufen* 'streifen, stringere': MHG. *strupfen* 'streifen, abrufen.' Cf. MHG. *strumpf* 'stummel.'

135. OE. *strūdan* 'PLUNDER, RAVAGE'

MHG. *strūten* 'rauben, plündern': OHG. *struten* 'rauben,' MG. *struterie* 'räuberei.'

136. ON. *stūpa* 'HERVORRAGEN'

MG. *stūpe* 'schandpfahl': OE. *stīepan* 'errichten,' *stīepel* 'turm' (= **staup-*): OHG. *stupfen* 'leicht stossen, stacheln,' MHG. *stupfen*, *stüpfen* 'stechend stossen, stopfen,' OE. *forstoppian* 'stop up, close,' *stofn* 'stem' (cf. Wood, *IE. a^x:aⁱ* etc., p. 132).

137. OHG. *sūgan* 'SAUGEN'

MHG. *sūgen* (weak also) 'saugen': OHG. *sougen*, MHG. *sougen*, *söugen* 'säugen': *suggeln* 'in kleinen zügen saugen,' NHG. *suckeln* intens. zu *saugen*. Cf. E. *swig* and OE. *sūcan* st. 'suck,' E. *suck*.

138. OHG. *sūfan* 'SCHLÜRFEN, TRINKEN'

MHG. *sūfezen* 'sip,' OHG. *sūfteōn* 'seufzen,' *sūf* 'brähe, suppe,' MHG. *siufen*, *siufzen*, *siufen* 'seufzen': OHG. *souffen*, MHG. *soufen* 'untertauchen, versenken': Goth. *supōn*, OHG. *sofōn*

'würzen' (cf. Wood, *Mod. Lang. Notes*, XV, 96), *sophā*, MHG. *sophe* 'brähe, suppe,' OHG. *suphjan*, MHG. *supfen* 'schlürfen.'

139. GOTH. *tiuhan* 'ZIEHEN, FORTZIEHEN'

OHG. *zōhen*, MHG. *zæhen* 'ziehen machen, treiben,' OE. *tēam* 'nachkommenschaft': MHG. *zühtigen* 'strafen,' *zühten* 'nähren, aufziehen,' OHG. *zucchen*, *zocchōn*, *zocharōn*, MHG. *zocken*, *zochen*, *zücken* 'ziehen, zerren, reizen.' Cf. OHG. *geziugōn*, No. 429.

140. MG. *zūwen* 'ziehen'

MG. *zūwen* 'ziehen': Goth. *taujan* 'bewirken, machen,' OHG. *zouwen*, *zoujan* 'verfertigen,' MHG. *zouwen* 'tun, fertig machen, sich beeilen.' Cf. Goth. *tēwa* 'ordnung,' OHG. *zawēn* 'von statten gehn.' *Zūwen*, orig. a weak verb is strong by analogy.

141. OHG. *diozan* 'TOSEN, RAUSCHEN'

OHG. *dōzōn* 'intonare,' *dōz* 'schall,' MHG. *erdæzen* 'schallen, klingen machen': MHG. *duz* 'schall, geräusch.' Cf. OE. *pūtan* st.

142. GOTH. *pliuhan* 'FLIEHEN'

MHG. *vlæhen*, *vlæhenen* 'flüchten,' OHG. *flōh*, MHG. *vlōch* 'flōh': OHG. *fluhten* 'wegtreiben,' MHG. *vlucht*, OE. *flyht*, E. *flight*.

143. GOTH. *uspriutan* 'BESCHWERLICH FALLEN'

OHG. *ga-urdriozōn* 'tribulare' from *urdrioz* 'injuria': OE. *prūtian* 'swell,' ON. *prūtenn* 'geschwollen, crowded, packed': MG. *drōz*, OHG. *drōzan* 'mit beschwerde ziehen,' ON. *praut* 'beschwerde, mühsal,' OE. *prēat* 'crowd, troop; violence; threat,' *prēatian* 'bedrängen,' *prēatnian* 'force': MHG. *verdrozzen* 'verdiesslich machen,' *druz* 'beschwerde.'

CLASS III

144. OHG. *belgan* 'AUFGEBRACHT SEIN, ZORNIG SEIN ÜBER'

OHG. *irbelgen*, MHG. *erbelgen* 'erzürnen, kränken,' OHG. *balg* 'balg, haut': MHG. *erbolgen* 'sich erheben, zürnen,' OHG. *bulgā*, MHG. *bulge* 'ranzen, aufgeschwollene woge.'

145. OHG. *bellan* 'BELLEN'

OHG. *pullōn*, MHG. *büllen*, *bülken* 'heulen, brüllen, brausen.'

146. GOTH. *batrgan* 'BERGEN, BEWAHREN'

OHG. *heribergōn* 'herbergen': OHG. *borgēn*, MHG. *borgen* 'sich wovor hüten, worauf acht haben, schonen, borgen,' MHG. *verbürgen*, *-burgen* 'verbürgen, verburgern' 'zu einer anderen herrschaft ziehen.'

147. GOTH. *bindan* 'BINDEN'

Goth. *gabinda* 'band,' OHG. *binta* 'binde': *bant* 'band,' *brust-pendelōn* 'mit der brustbinde umgürten,' MHG. *banden*, *benden* 'in bande legen,' *bandeln* zu *bande* 'binde, streifen': Goth. *and-bundnan* 'gelöst werden,' MHG. *verbunden* 'verbinden mit.'

148. OE. *bregdan* 'FLECHTEN,' OHG. *brettan* 'ZIEHEN, ZÜCKEN, WEBEN, SPANNEN'

OHG. *brutten*, MHG. *brutten* 'erschrecken.'

149. OHG. *brestan* 'BRECHEN, BERSTEN'

OHG. *prastōn*, MHG. *brasten*, *brasseln*, *brasteln*, *bratzlen* 'prasseln,' OE. *brastlian* 'crackle, rattle.'

150. MHG. *brimmen* 'BRUMMEN, BRÜLLEN'

MHG. *brimmen*, MLG. *brimmen*: MLG. *brammen*: MHG. *brummen*, MLG. *brummen* 'brummen,' MHG. *brummieren* 'posaunen schallen lassen.' Cf. OHG. *bremān* st. 'brummen.'

151. GOTH. *brinnan* 'BRENNEN'

Goth. *gabranñan* 'verbrennen,' MHG. *brennen*, *bernen* 'brennen': MG. *brunnen*, *burnen* for *brennen*, MHG. *brunnen* 'hervorquellen, harnen,' *brunzen* 'harnen,' *prünzeln* 'brandig riechen.'

152. GOTH. *briggan* 'BRINGEN'

OE. *bregan*, OS. *bregian*, MG. *bregen* 'bringen': Goth. *briggan*, OHG. *bringan*, MHG. *bringen*, etc. have a weak pret. in ablaut *brähta*, *brähte* (**brankta*).

153. OHG. *bitelban* 'BEGRABEN'

MHG. *dalpen* 'graben.'

154. GOTH. *gaders* PRET. PRES. 'ICH WAGE'

OHG. *gi-tar*: pl. *giturrun*, MHG. *tar*: plur. *turren*, Goth. *ga-daursan* 'wagen,' OHG. *kiturran*, MHG. *geturren* 'wagen,' OHG. *kitursteōn* 'usurpare,' Goth. *gadaursta* pret., OHG. *gitorsta*, MHG. *torste*.

155. MHG. *dimpfen* 'DAMPFEN, RAUCHEN'

MHG. *dampf*, OHG. *demphan*, MHG. *dempfen* 'dampf verursachen': MHG. *dumpfen*, *dämpfen* 'flamme unterdrücken.'

156. **dingwan*, OSW. *diunger* 3 SING. PRES. 'SCHLÄGT'

MHG. *tingelen* 'klopfen, hämmern': ON. *dengia*, MHG. *-tengen* 'schlagen,' MHG. *tengelen* 'dengeln, klopfen,' OHG. *tangel* 'hammer,' MHG. *tangel* 'dengelstock,' ON. *dengja* 'hammer.' Cf. E. *ding*, ME. *dingen* st. v.

157. GOTH. *drigkan* 'TRINKEN'

Goth. *dragkjan*, MHG. *trenken* 'tränken, *tranc*: Goth. *afdrugkja* 'trunkenbold, OHG. *trunkanēn* 'trunken werden.'

158. MHG. *verzen* 'BOMBISARE'

MHG. *varzen* 'pedere,' *varz* 'furz': *vurzen*, *vorzen* 'bombisare,' *vurz* 'bombus.' Cf. ON. *frela*, *fretr*, *frata* 'farzen,' etc.

159. GOTH. *finþan* 'FINDEN, ERFAHREN'

OHG. *fandōn* 'examinare,' MHG. *vanden* 'besuchen,' *venden* 'einernten,' *vanten* 'auffinden,' NHG. *fahnden*: OHG. *funden*, OS. *fundon*, OE. *fundjan* 'streben, gehen,' MHG. *vündeln* 'forschend finden.'

160. GOTH. *fra-gildan* 'VERGELTEN, ERSTATTEN'

Goth. *gilstr* 'steuer,' OHG. *gelt* 'zahlung': OHG. *ingaltan*, MHG. *engelten* 'entgelten lassen, strafen': *gältære* 'gläubiger,' *güllen* 'eine zahlung oder abgabe leisten.'

161. OHG. *gellan* 'LAUT TÖNEN, SCHREIEN'

MHG. *gelm* 'schall,' *gelmen* 'laut tönen, schreien,' *gelsen* 'gellen, schreien': MHG. *ergellen* 'durch schall erschüttern,' *ergelsen* 'aufschreien,' OHG. *gelzōn*, MHG. *gelzen* 'aufschreien,' ON. *gelta* 'bellen, klaffen,' OHG. *galzū* 'wohl das aufschreiende tier'

(Schade A. W.): MHG. *goln* 'laut singen, johlen,' *golenzen* intens. Cf. OHG. *galan* st. and Goth. *gōljan*, No. 301.

162. GOTH. *-gairdan* 'GÜRZEN'

OHG. *gart* 'kreis': *gurten*, MHG. *gürten* 'gürten,' OHG. *gurtīl*, MHG. *gürtel* 'gürtel.'

163. OE. *georran* 'CREAK, CHATTER'

MHG. *garren* 'pfeifen, zwitschern,' MLG. *garren* 'grunzen,' ON. *gersta*, *gesta* 'aufreizen, annoy': MHG. *gurren* 'gurren, girren.' Cf. No. 583 for *girren*, etc.

164. MHG. *glimmen* 'GLÜHEN'

MHG. *glim* 'funke,' *glimen* 'glühen,' *glimmern* 'glühen,' *glimsen* 'glühen, glimmen': *glamme* 'glut,' NHG. Bav. *glisglammern* 'glitzern,' MHG. *erglemmen* 'anfangen zu glimmen': NHG. dial. *glumsen* 'unter der asche glimmen.' Cf. MHG. *glins* 'glanz,' *glimsen*, etc.

165. MHG. *glinzen* 'GLÄNZEN'

OHG. *glanz* 'hell, glänzend,' OHG., MHG. *glenzen* 'glänzend machen,' ME. *glenten* 'glitter.' Cf. *glinsen* 'glimmen.'

166. MHG. *grellen* 'LAUT VOR ZORN SCHREIEN'

MHG. *vergrellen* 'zur wut aufreizen': *grüllen* 'höhnern, spotten,' *grulz* 'lärm, aufruhr,' *grolzer* 'der rülpst, grollend lärmt,' *grölzen* 'ructare.'

167. MHG. *grimmen* 'VOR ZORN ODER SCHMERZ WÜTEN, TOBEND LÄRMEN'

OHG. *krimmisōn* 'rasen,' *gruscrimmon*, MHG. *grisgrimmen* 'vor unmut oder grimme mit den zähnen knirschen, knurren, brummen': OHG. *gram* 'zornig,' Goth. *gramjan* 'erzürnen,' OHG., MHG. *gremen*, OHG. *-cramōn*, MHG. *-gramen* (*gris-*, *grus-*) 'vor unmut mit den zähnen knirschen': MHG. *grummen* 'knurren, brummen,' *grummunge* 'fremitus.'

168. OE. *grindan* 'GRIND, SHARPEN'

MHG. *grind* 'kies, sand,' *grinden* 'gründig werden,' OHG. *grint* 'grind, schorf': ON. *granda* 'schaden': OHG. *grunt* 'tiefe, schlucht, grund.'

169. MHG. *grinnen* 'ZÄHNE FLETSCHEND KNURREN, KNIRSCHEN'

OHG. *grennen*, MHG. *grannen*, *grennen* 'angrinsen,' OHG. *granōn*, MHG. *granen* 'grunzen, weinen,' OE. *grennian* 'greinen, grinsen,' ON. *grenja* 'heulen, brüllen': OE. *grunian* 'grunzen,' OHG. *grunzjan*, MHG. *grunzen* intens. of *grinnen*, E. *grunt*.

170. OHG. *hellan* 'ERTÖNEN, HALLEN'

OHG. *halōn*, MHG. *haln*, OS. *halon*, E. *hale* 'berufen, holen, einladen': OHG. *holōn*, MHG. *holn* 'berufen, holen, einladen.'

171. OHG. *hinkan* 'HINKEN'

MHG. *hanken* 'hinken, lahmen.' Cf. *hingeln* 'lahmen, hinken.'

172. Goth. *frahinþan* 'GEFANGEN NEHMEN'

Goth. *handus* 'hand,' OHG. *drittehantōn* 'tertiare,' *hantalōn*, MHG. *handeln* 'mit der hand fassen, berühren,' MHG. *be-henden* 'mit den händen berühren': Goth. *hunþs* 'gefangenschaft,' OHG. *herihunda* 'kriegsbeute,' *verhunden* 'fangen.'

173. OHG. *hlimman* 'KNURREN, BRUMMEN, KNIRSCHEN'

OHG. *hlim* 'torrens': Goth. *hlamma* 'fall, fallstrick,' ON. *hlam* 'ein schwerer schall,' *hlamma* 'einen schwachen schall von sich geben,' OHG. *hlamōn* 'rauschen, brausen,' ON. *hlamman* 'krach': ON. *hlymia* 'toben,' *hlymr* 'getöse.'

174. OHG. *hrespan* 'RUPFEN, RAFFEN'

OHG. *raspōn*, MHG. *raspen* 'zusammenraffen.' Cf. MHG. *rispe* 'gezweig,' *rispeln* 'kräuseln,' OHG. *ruspan* 'starren (vom haare).'

175. OHG. *hrimfan* 'KRÜMMEN, RÜMPFEN, RUNZELN'

MHG. *rimph* 'verziehen des mundes,' *rimpfen* 'ritzen, krallen': MHG. *ramph* 'krampf': *rumph* 'gekrümmt, gebogen,' E. *rumple* 'runzeln; runzel.'

176. MHG. (*h*)*welben* 'SICH WÖLBEN'

Goth. *hwilftri* 'sarg': OS. *bi-hwelþian* 'mit wölbung bedecken,' MHG. *welben* 'wölben,' ON. *huelfa* 'wölben,' OHG. *walbēn* 'vulubilem esse,' *walbo* 'gewölbter gegenstand': MHG. *wolbe* 'teil des daches,' ON. *holfa* 'gewölbt sein.'

177. GOTH. *hwairban* 'WANDELN'

Goth. *hwarbōn* 'wandeln, umhergehen,' OHG. *warbōn* 'wandeln, *pi-hwarbjan* 'devertere,' MHG. *werben* 'drehen,' OHG. *warbalōn* sich im kreise drehen,' *warba* 'drehung': MHG. *würbeln* 'sich drehen,' *worbele* 'achse,' *zerworben* 'gras auseinander werfen.'

178 OHG. *an* 'ICH GÖNNE' PRET. PRES.

Goth. *ansts* 'gunst,' OMHG. *enstōn* 'lieb werden': OHG. *unan* 'gönnen,' *unst* 'gunst.'

179. OHG. *kerran* 'SCHREIEN, BRÜLLEN, KNARREN'

MHG. *kirschen* 'knirschen': *kerren* 'anfeinden,' *karren* 'schreien, brüllen, knarren': MLG. *kurren*, ON. *kurra* 'knurren.'

180. GOTH. *kann* PRET. PRES. 'ICH WEISS, KENNE'

Goth. *ga-kannjan*, OHG. *kennan* 'bekannt machen,' MHG. *kennen* 'kennen': Goth. *kunnan* pret. pres., OHG. *kunnan*, MHG. *künnen*, *kunnen* 'kennen, wissen,' Goth. *gakunnan* 'kenntnis haben, erkennen,' OE. *cunnian* 'erforschen, versuchen,' OHG. *irchunnēn* 'kennen, lernen,' Goth. *-kunþjan* in *ga-swikunþjan* 'offenbar, bekannt machen,' OHG. *kunden*, etc. Cf. OE., No. 318.

181. OE. *climban* 'KLIMMERN, KLETTERN'

MHG. *klamben* 'fest zusammenfügen,' ON. *klambra* 'zwängen, einschliessen,' OHG. *chlemman*, MHG. *klemmen* 'klemmen, kneipen,' *klemberen* 'verklammern,' E. *clamber* 'klettern.'

182. MHG. *klimpfen* 'ZUSAMMENZIEHEN, FEST ZUSAMMENDRÜCKEN'

ON. *kleppr* 'klotz, klumpen,' Sw. *klimp* 'klümpchen, kloss': MHG. *klampfer* 'klammer,' *klampfern* 'fest zusammenfügen,' E. *clamp*: *clump*, MG. *klümpen* (LG.) 'zusammenschrumpfen,' MHG. *erklumpfen* 'zusammenfahren, schaudern.'

183. OHG. *klingan* 'KLINGEN, TÖNEN'

OHG. *clingilōn*, MHG. *klingeln*, OHG. *klingisōn* 'klingeln, rauschen': MHG. *klengen*, *klengeln* 'klingeln, klingen machen,' *klangeln* 'klingeln': MHG. *klunc(-ges)* klang. Cf. E. *clink*, *clank*, *clinkum-clankum* and MHG. *klinken* st. below.

184. OE. *clingan* 'SHRINK, WITHER'

ME. *clengen* fact. of *clingan*, ON. *klengiask* 'sich anklammern,' Sw. *klånga* 'klettern,' *klånge* 'wickelranke': *klunga*, OHG. *klunga* 'klumpen, knäuel,' MHG. *klungeln* 'zusammenrollen, klumpen.'

185. MHG. *klinken* 'KLINGEN'

MHG. *klenken* 'klingen machen,' *klanc* (-kes) 'klang.'

186. MHG. *er-knellen* 'ERSCHALLEN'

MHG. *knellen* 'mit einem knall zerplatzen,' Du. *knallen* 'to give loud report,' NHG. *knall, knallen*: MHG. *knüllen* 'schlagen,' OE. *cnyllan, cnyllsan* 'knell, sound a bell' (whence E. *knell, knoll*), Icel. *knylla* 'to beat with a blunt weapon.'

187. OHG. *krimman* 'DRÜCKEN, KRATZEN, DIE KLAUEN KRÜMMEN'

MHG. *kram, kramme* 'krampf,' *krammen* 'mit den klauen packen': *krumben, krummen* 'krumm sein,' OHG. *chrumben*, MHG. *krümben, krümmen* 'krumm machen.'

188. OHG. *krimpfan* 'SICH KRÜMMEN, KRAMPFHAFT ZUSAMMENZIEHEN'

OHG. *krampf* 'haken; gekrümmt,' E. *cramp*, MHG. *ver-krempfen* 'krampfhaft zusammenziehen': Sw. *krympa* 'krimpen,' E. *crumple*, OE. *crump* 'crooked,' *crympan* 'curl,' E. *crimp, crimple*.

189. OE. *cringan* 'FALL, PERISH'

E. *cringe* 'zusammenziehen, krümmen; sich demütig beugen, schmiegen,' MHG. *krinc* 'kreis, ring,' *kringel* 'kreis, bretzel,' Norse *kringja* 'umgeben,' NHG. *kringeln*: MHG. *kranc* 'kreis, umkreis,' *krange* 'bedrängnis,' *krangel* 'kreis,' *krangeln* 'irren, hindern?,' ON. *krangr* 'schwächlich,' *kranga* 'schwanken, taumeln,' Sw. *krånga* 'wenden,' Norw. *krangle* 'zanken.'

190. OE. *crincan* 'NIEDERSINKEN, NACHGEBEN'

MLG. *krink* 'ring, kreis,' E. *crinkle* 'biegung': *crank* 'krümmung,' *crankle* 'sich schlängeln,' MHG. *kranc* 'schmal, schlank, schwach,' *kranken* 'krank sein, werden,' *krenken* 'krank machen,'

krenkern 'schwächer machen,' OHG. *krankolōn* 'straucheln': NE. *crunkle* 'crumple.'

191. OHG. *lescan* 'ZU LEUCHTEN ODER BRENNEN AUFHÖREN'

OHG. *lescan*, MHG. *leschen* 'auslöschen.'

192. OHG. *limphan* 'ANGEMESSEN SEIN, VON STATTEN GEHEN'

OHG. *galimphlih* 'angemessen,' MHG. *gelimpf* 'angemessenes benehmen,' *gelimpfen* 'angemessen machen, fügen': MHG. *lampen* 'welk niederhängen,' *lempe* 'stück fleisch': *gilumphida* 'angemessene gelegenheit.'

193. OE. *meltan* 'MELT'

OHG. *milzi* 'milz'; Goth. *gamalteins* 'auflösung,' OHG. *malz* 'hinschmelzend; malz,' MHG. *malzen*, *melzen* 'mälzen, zu malz dörren,' ON. *melta* 'verdauen,' Icel. *maltr* 'verfault, verdorben': late MHG. *mulzer* 'mälzer,' *mulzen* 'mälzen.' The *u*-forms are late analogical ones.

194. OHG. *ginindan* 'MUT ZU ETWAS HABEN'

OHG. *nendan*, MHG. *nenden* 'wagen,' ON. *nenna* 'sich an etwas machen,' OS. *nāthian* 'wagen,' Goth. *anananþjan* 'sich erkühnen.'

195. GOTH. *rinnan* 'RENNEN, LAUFEN'

Goth. *rinnō* 'giessbach,' OHG. *rinna* 'wasserleitung': Goth. *ur-rannjan* 'aufgehen lassen,' OHG. *rennan* 'rasch laufen machen,' MHG. *rennen* 'gerinnen machen,' OHG. *rennunga* 'lauf, cursus': Goth. *runs* 'lauf,' OHG. *runs* 'lauf des wassers.'

196. GOTH. *siggwan* 'SINGEN, VORLESEN'

MHG. *singære*, *singer* 'sänger': OHG. *liebsangōn* 'ein freudenlied anstimmen,' MHG. *sangen*, 'singen,' OHG. *sengan* (**sangjan* 'singen machen'), MHG. *sengen* 'machen dass etwas einen singenden knisternden ton von sich gibt; sengen, versengen, anbrennen,' MHG. *sengeln* 'singend sprechen': *sungeln*, *sunkeln* 'angesengt knistern,' *besungen* 'ansengen.' Cf. Grimm, *Gr.*, II, p. 34, *sünkeln*, *sinkeln*, *besunget*.

197. GOTH. *sigqan* 'SINKEN'

MHG. *sinkel* 'vertiefung,' Goth. *sagqjan* 'versenken,' ON. *sþkkua*, OE. *sencan*, OHG. *senkan*, NHG. *senken* 'senken.'

198. OHG. *simman* 'EINE RICHTUNG NEHMEN, WANDERN'

Goth. *sinþs* 'mal; ursp. gang, weg,' OHG. *sindōn*, MHG. *sinden*, OS. *sithon* 'reisen, sich kümmern um,' MHG. *sinnen* 'sinn oder verstand verleihen, sinnen, denken,' *besinnigen* 'zur vernunft bringen': Goth. *sandjan*, OHG. *sentan* 'senden.'

199. OHG. *scellan* 'SCHALLEN, TÖNEN'

OHG. *scella* 'schelle': *scellan* 'zerschellen,' MHG. *schellen* 'ertönen lassen,' *verschellen* 'betäuben, verschreien,' *verschelzen* intens.

200. OE. *sceorpan* 'SCHRAPPEN'

MHG. *scharf*; *scherpfen* 'scharf machen': OHG. *scurfen*, MHG. *schürfen* 'aufschneiden.' Cf. *scherbe*, OHG. *scarbōn* 'zerschneiden' etc., OHG. *screvōn* 'einschneiden,' MHG. *schrove* 'felsklippe.' Cf. *screpan*, No. 258.

201. OHG. *skerran* 'SCHARREN, KRATZEN, SCHÄBEN'

OHG. *skerra* 'scharreisen,' MHG. *scharren* 'scharren, kratzen': OHG. *scorrēn*, MHG. *schorren* 'hervorragend,' MHG. *schorn* 'zusammenscharren, stossen, schüren,' *schor* 'schaufel, schroffer fels,' Goth. *winþi-skaurō* 'worf-schaukel,' MHG. *schürn* 'antreiben, reizen.' Cf. OHG. *sceran*, No. 257.

202. MHG. *schrecken* 'AUFFAHREN'

OHG. *screcchōn*, MHG. *schrecken* 'springen, hüpfen,' OHG. *hewiscrekko* 'heuschrecke': *screcken*, MHG. *schrecken* 'aufspringen machen, erschrecken.' Cf. ON. *skrækr* 'schrei,' *skrækia* 'schreien.'

203. ON. *sleppa* 'ENTSCHLÜPFEN'

NHG. *schlimpe* 'catch': MHG. *slampen* 'schlaff herabhängen,' *slempen* 'schleppen, schleifen,' NHG. *schlamp*, *schlempe* 'sloppy food': *schlump* 'draggle-tailed person,' *schlumpen*, *schlumpen* 'to draggle (in mud, etc.),' MHG. *slump* (MG.) 'schlumpig,' E. *slump*, *slumpy*. Cf. *slēpan*, No. 321.

204. GOTH. *fraslindan* 'VERSCHLINGEN'

Early Du. *slinderen* 'gleiten, ausschlüpfen,' MHG. *slint* 'schlund, schlinger,' *slindern* (LG.) 'serpere': early L. Rhen. *slenden* 'gleiten,' LG. *slendern* 'schlendern': MHG. *sluntizen*,

'sob, hiccough,' MHG. *slunt* 'schlund,' NHG. *schlunzen*. Cf. Sw. *slinta* 'gleiten,' E. *slant*.

205. OE. *slican* 'CREEP, SLINK'

MHG. *slenken*, *slenkern* 'schwingen, schleudern,' *slanc* 'mager':
Du. *slunk* 'speiseröhre,' *slunkern* 'schlenkern,' Dan. *slunken*
'schlaff, schlottrig.'

206. OSw. *slinta* 'GLEITEN'

MHG. *slenzio* 'träge, müssig,' NHG. *schlenzen* 'müßig gehen':
schlunzen 'nachlässig einhergehen.'

207. OHG. *smelzan* 'SCHMELZEN'

OHG. *smelzan*, MHG. *smelzen* 'schmelzen,' OHG. *smalz* 'fett
zum kochen': OS. *smultro* 'auf sanfte weise,' OE. *smylte* 'mild,
tranquil,' OSw. *smoltna* 'ruhig werden.'

208. OHG. *smerzan* 'SCHMERZEN'

OHG. *smerza* 'schmerz,' MHG. *smerzigen* 'in schmerz ver-
setzen': MHG. *smerzen* 'in schmerz verwandeln': *smurzen* same
as *smerzen*. Cf. *smirzen*, *smurzen*, No. 606.

209. OHG. *snerfan* 'ZUSAMMENZIEHEN, VERZIEHEN'

Goth. *atsnarpjan* 'benagen?,' ON. *snarpr* 'scharf, hart,' NHG.
Bav. *schnarfen*: *schnurfen*, *schnurfeln* 'sich einziehen, schrumpfen.'

210. ON. *snerta* 'BERÜHREN'

MHG. *snarzen* 'schnarren': Dan. *snurten* 'reizbar, ärgerlich,'
ME. *snorte* 'snort.'

211. OE. *speornan* 'SPURN'

OHG. -*spirnen* in *firspirnen* 'anstossen, offendere,' *spirnedā*
'scandalum': *spornōn*, MHG. *spornen* 'spornen,' OHG. *spurnen*,
MHG. *spürnen* 'mit füssen treten,' OHG. *spurnida* 'scandalum,
offensio.' Cf. OHG. *spurilōn*, *spurjan*, MHG. *spüren* 'investi-
gare, spur verfolgen,' OHG. *sporōn*, MHG. *sporen* 'spornen.'
(**sper*—'mit den fassen treten').

212. OHG. *spaltan* REDUP. 'SPALTEN'

Goth. *spilda* 'schreibtafel,' MHG. *spelte* 'abgespaltenes holz-
stück,' OE. *speld* 'splinter, torch,' *spildan*, ON. *spilla* 'waste,

destroy,' MHG. *zwi-spilden* 'in zwei teilen,' MLG. *spilden* 'aufbrauchen, verschwenden': MHG. *zerspellen* wk. 'zerspalten machen.'

213. GOTH. *spinnan* 'SPINNEN'

OHG. *spinnila*, MHG. *spinnele* 'spindel,' MHG. *spinneln* 'mit spinneln versehen': OHG. *spanna* 'breite der ausgestreckten hand.' Cf. OHG. *spannan* redup. 'spannen, ausbreiten': MHG. *gespunst* 'gespinst, spinnen.'

214. OHG. *springen* 'SPRINGEN'

MHG. *urspringen* 'entpriessen, quellen,' OHG. *spring*, *ur-spring*, E. *spring* 'quelle,' MHG. *springer* 'springer': OHG. *sprengan*, MHG. *sprengen* 'sprengen,' OHG. *sprangōn* 'springen': *sprung* 'sprung,' *sprungel* 'springend,' *sprungezen* 'vor freude springen,' MHG. *ursprunc*, *ursprungen* = *ursprung*, *-springen*. Cf. the following.

215. ON. *spretta* 'SPRINGEN'

MHG. *sprinz* 'das aufspringen,' late MHG. *sprinzeln* 'viel umherspringen,' E. *sprint*: ON. *spretta* 'lösen, los machen,' MHG. *spranz* 'aufspriessen; spalt,' *sprengen* 'sprengen, spritzen,' *spranzelieren* 'einherstolzieren.'

216. OSW. *stiælpā* 'UMFALLEN'

OSw. *stiælpā* (**stalpjan*) 'umwälzen,' ON. *stelpa* 'umstürzen,' MHG. *stalpen* 'stampfen' (from LG.), MDu. *stalpen* 'stossen, stampfen': MLG. *stulpen* 'umstürzen,' NHG. *stolpern*.

217. OHG. *sterban* 'STERBEN'

ON. *stjarfe* 'starrkrampf': OHG. *irsterben*, MHG. *ersterben* 'necare,' ON. *starfa* 'sich abmühen,' ON. *starf* 'arbeit, mühe.'

218. **sterkan* ON. PP. *storkenn* 'ERSTARRT'

OHG. *ki-starkan*, MHG. *sterken* 'stark machen,' OHG. *gestarkēn*, MHG. *starken* 'stark sein, werden': Goth. *gastaurknan*, OHG. *storchanēn* 'erstarren,' ON. *styrkja* 'stärken,' *storkna* 'erstarren.' Cf. OHG. *strackēn* 'ausgedehnt sein,' etc.

219. MHG. *sterzen* 'SICH RASCH BEWEGEN, UMHERSCHWEIFEN, STEIF EMPORBAGEN'

OHG. *sterz* 'schwanz,' MHG. *sterz* 'stiel': MHG. *starzen* 'sich rasch bewegen, steif aufrichten,' OE. *steartlian* 'aufspringen': OHG. *pisturzen*, MHG. *bestürzen* 'umwenden,' *sturz* 'sturz.'

220. ON. *stinga* 'STECHE'

OHG. *stingil* 'stengel': *stanga* 'stange,' *stengel* dimin., MHG. *stengen* 'antreiben': OHG. *stung* 'punctum,' *stungan*, *stungēn*, *stungōn*, MHG. *stungen* 'stechen, stimulare.'

221. GOTH. *stigqan* 'STOSSEN'

OHG. *stinchil* 'odorus,' MHG. *stinken* 'gestank,' Goth. *ga-staggjan* 'anstossen,' OHG. *stengan*, MHG. *stenken* 'geruch, wohlgeruch machen,' from *stanc* 'duft': Goth. *bistugg* 'anstoß,' OHG. *stunk* 'olfactus.'

222. OHG. *swellan* 'ANSCHWELLEN'

OHG. *swil* 'schwiele,' *swillan*, MHG. *swiln* 'schwielig werden': OHG. *piswellan* 'stauen, stemmen,' MHG. *swellen* 'anschwellen machen, stauen,' Goth. *ufswalleins* 'das aufgeschwollen sein; hochmut': MHG. *geswulst* 'geschwulst.'

223. OHG. *swimman* 'SCHWIMMEN'

MHG. *swimmer*: OHG. *swam* 'schwamm,' MHG. *swamen*, *swemmen* 'schwimmen machen,' *swam* 'überschwemmung': MG. *swummen*, *swommen* 'schwimmen,' MHG. *swummer* 'schwimmer.'

224. OHG. *swintan* 'SCHWINDEN'

OHG. *swintilōn*, MHG. *swindeln* 'schwindeln,' *swinde* 'schwind-sucht': OHG. *ferswenden*, MHG. *verswenden* 'verschwinden machen' (*swentan*, *swenden*), MHG. *swant* 'das aushauen des waldes,' *swende* 'das land dadurch (*swant*) gewonnen.' Cf. OHG. *swinan* st. 'schwinden,' No. 65.

225. OHG. *swingan* 'SCHWINGEN'

Goth. *afswaggwjan* 'schwankend machen,' OE. *swengan*, E. *swinge* 'beat soundly, punish,' MHG. *swanger* 'schwankend, schwanger,' *swangern* 'schwanger sein,' ON. *suangr* 'schlank,

dünn,' MHG. *swengeln* 'schwingen,' *swengern* 'schwängern': *swunc* (*swunges*) 'schwung.' Cf. the following.

226. OE. *swincan* 'LABOR, BE IN PAIN'

OE. *geswinc* 'toil, effort': MHG. *swanc* 'biegsam, dünn, schlank,' OHG. *swank* 'schwung, hieb,' *swenken* 'schwenken, schlendern; schweifen, schweben, sich schlingen,' MHG. *swanken* 'schwanken,' *swanzen* (**swankezen*) 'hin u. her schwanken,' *swenzen*, *swenzeln* 'schwenken,' *swanz* 'schwanz.' Cf. MHG. *swach* 'niedrig, schwach,' Goth. *siuks* 'krank, schwach,' etc., No. 119.

227. MHG. *zinden* 'BRENNEN, GLÜHEN'

Goth. *tandjan* 'anzünden,' OHG. *zantaro*, MHG. *zander* 'glühende kohle,' ON. *tandre* 'feuer': Goth. *intundnan* 'brennen, entzündet werden,' OHG. *zundēn*, MHG. *zunden*, *zünden* 'in brand sein, ein licht anzünden,' OHG. *zuntan* 'in brand setzen,' *zuntara*, MHG. *zunder* 'zunder,' OHG. *zuntil* 'anzünder.'

228. GOTH. *anatrimpan* 'HERANTRETEN, BEDRÄNGEN'

MHG. *trampeln* intens. 'derb auftretend sich bewegen': *trumpfen* 'laufen, trollen.' Cf. without nasal Du. *trappen*, OE. *treppan* 'tread.'

229. OHG. *trinnan* 'DAVON GEHEN, SICH ABSONDERN'

OHG. *intrennjan* 'auftrennen, MHG. *trennen* 'trennen': OHG. *abetrunne* 'sich sondernd.'

230. MHG. *verderben* 'ZU NICHTE WERDEN, ZU SCHADEN KOMMEN'

Goth. *parba* 'mangel,' *ga-parban*, OHG. *darbēn*, MHG. *darben* 'entbehren, sich enthalten,' *derben* 'in verderben bringen,' Goth. *parbs* 'bedürftig, nötig': *paurban* 'bedürfen.' Cf. the following.

231. **perfan*, GOTH. *parf* 'ICH BEDARF'

OHG. *durfan*, MHG. *dürfen* 'nötig haben, brauchen,' Goth. *paurfts*, MHG. *durft* 'nötig.'

232. GOTH. *gabairsan* 'VERDORREN'

OHG. *derren*, OMHG. *darren*, ON. *perra* 'dörren': Goth. *ga-paursnan* 'verdorren,' *paursjan*, OHG. *dursten*, MHG. *dürsten*

'dürsten,' Goth. *paurstei*, OHG. *durst* 'durst,' Goth. *paursus*, OHG. *durri* 'dür,' OHG. *dorrēn*, MHG. *dorren* 'dür werden.'

233. **pinhan*, OS. PP. *githungan* 'TÜCHTIG'

ON. *ping*, OHG. *ding* 'volksversammlung, dingjan 'hoffen, glauben, zuversicht haben,' *dingōn* 'gericht halten,' MHG. *dingen* 'hoffen,' etc.; 'gericht halten': OS. *thengian* 'vollenden.' Cf. Goth. *peihs* 'zeit,' *peihan* (**pinhan*) 'gedeihen.'

234. GOTH. *atpinsan* 'HERANZIEHEN, ZIEHEN'

OHG. *dansōn*, MHG. *dansen* 'ziehen, dehnen.' Cf. Goth. *ufþanjan*, OHG. *dennen* 'dehnen,' OHG. *donēn*, MHG. *donen* 'sich spannen.'

235. OHG. *dringan* 'SICH DRÄNGEN, ANDRINGEN'

OHG. *drangōn*, MHG. *drangen*, *drengen* 'drängen,' OHG. *gidrengi* 'gedränge.'

236. OHG. *dwingan* 'DRÜCKEN, PRESSEN, DRÄNGEN'

MHG. *twingern* 'wozu nötigen,' MHG. *twinc* 'das zwingende': OHG. *dwengen*, MHG. *twengen* 'drücken, zwingen,' *twanc* 'zwang.' Cf. MHG. *dinhen* (**pūhjan* < **punhjan*) 'drücken, schieben.'

237. MHG. *welgen* 'WÄLZEN, ROLLEN'

OHG. *walgōn*, MHG. *walgen* 'sich wälzen,' *walgern*, NHG. *walgern* 'rollend wälzen,' MHG. *welgeln* 'wälzen': *wulgern*, *wolgern* 'nauseare; rollend wälzen,' NHG. *wulger* 'cylinderförmig gemachtes.' Cf. OHG. *walkan* redup. 'walken' and the following.

238. OHG. *wëllan* 'WÄLZEN, ROLLEN'

OHG. *wella*, MHG. *welle* 'welle,' OHG. *wëllōn* 'wellen schlagen,' MHG. *wellegen* 'wogen schlagen': *wellen*, *waln* 'rollen, wälzen': OHG. *wullōn*, MHG. *wüllen* 'ekel empfinden' (cf. *wulgern* above). Cf. OHG. *wallan* redup. 'wallen,' Goth. *wulan* 'sieden.'

239. ON. *velta* 'SICH WÄLZEN, ROLLEN'

OHG. *walzan*, MHG. *welzen* 'rollen, wälzen,' Goth. *uswaltjan*, OHG. *walzōn* 'sich walzen,' *walza* 'walze,' MHG. *welzeln*, *welzern* 'rollen.' Cf. OHG. *walzan* redup. 'walzen.'

240. GOTH. *wilwan* 'BAUBEN'

Goth. *wilwa* 'räuber': *afwalojan* 'abwalzen,' *walwisōn* 'sich wälzen': *wulwa* 'raub.'

241. MHG. *ir-wergen* 'ERWÜRGEN,' PP. *ir-worgen*

MHG. *wergen* 'würgen machen, reißen': OHG. *wurgan*, MHG. *wurgen*, *würgen* 'ersticken,' OS. *wurgil* 'strick zum erwürgen.'

242. GOTH. *wairpan* 'WERFEN'

OHG. *werfōn* 'werfen, schleudern': MHG. *warfen* 'kette eines gewebes machen,' E. *warp*, OHG. *warf* 'kette eines gewebes': MHG. *worfen* 'worfeln,' *wurf*, *würfeln*, *würfel*.

243. OHG. *werran* 'IN VERWIRRUNG BRINGEN'

MHG. *verwirren* 'sich verwickeln': *verwerren* 'in unordnung bringen,' *verwerzeln* 'verwirren': *ver-würren* 'sich verwickeln.'

244. GOTH. *wairþan* 'WERDEN'

Goth. *andawairþs* 'gegenwärtig,' OHG. *widarwertōn* 'obviare, fraudare': Goth. *frawardjan* 'verderben, entstellen,' OHG. *widarwartōn* 'obviare,' etc., *wartjan*, MHG. *werten* 'verderben, beschädigen,' *antwort*: *antwurt* 'gegenwart,' *antwårten* 'übergeben, überantworten,' not *antwårten* 'to answer,' although the two forms may have become confused.

245. GOTH. *bi-windan* 'UMWINDEN, EINWICKELN'

MHG. *winde* 'winde,' *windeln* 'in windeln einhüllen': Goth. *wandjan*, OHG. *wentan*, MHG. *wenden* 'wenden, umwenden,' OHG. *wantōn* 'sich wandeln, wechseln,' MHG. *wanden* 'kleiden,' *anwanden* 'angrenzen,' *anwande* 'grenzstreifen wo der pflug umwendet.' Cf. OHG. *wilwandōn* 'alternare,' *wantalōn*, MHG. *wandeln*, *wandern*.

246. MHG. *winken* 'WANKEN, SEITWÄRTS BEWEGEN' (PRET. *wanc*)

MHG. *winken* wk. also, *ver-winkeln* 'in den winkel stecken,' OHG. *winkil*, MHG. *winkel* 'winkel, ecke': OHG. *wankōn*, MHG. *wanken* 'ausweichen, wanken,' OHG. *wenkan*, MHG. *wenken*

'weichen, wanken,' *wanc* 'bewegung zur seite,' OHG. *wanchilin*, MHG. *wankeln* 'wackeln.'

247. GOTH. *winnan* 'LEIDEN'

Goth. *winna* 'leiden,' OHG. *wini* 'freund': Goth. *wēns* 'hoffnung,' *wēnjan* 'erwarten, hoffen,' OHG. *wānjan*, MHG. *wænen* 'vermuten, meinen, glauben, hoffen': OHG. *wunna* 'wonne, wiese,' *wunna* 'freude, lust,' Goth. *unwunands* 'in angst befindlich,' MHG. *wünnen* 'in wonne sein,' OHG. *wunscan*, MHG. *wünschen*. Cf. also OHG. *wenjan*, MHG. *wenen* 'gewöhnen,' OHG. *wonēn*, *wonōn* 'bleiben, wohnen,' ON. *una* 'zufrieden sein,' Goth. *winja* 'weide, futter,' OHG. *winne* 'weide.'

NOTE.—These forms do not all belong to Class III, but may be put together here and referred to the stem 'wen-.'

248. OHG. (*w*)*ringan* 'DRÜCKEND WINDEN, RINGEN'

MHG. *rangen* 'ringen,' E. *wrangle*, *wrong*: Goth. *wruggō* 'schlinge.'

CLASS IV

249. GOTH. *bairan* 'TRAGEN'

OHG. *birigōn* 'fruchtbar machen' zu *birig* 'fruchtbar': Goth. *barms* 'schoss, busen,' MHG. *barmen* 'sich erbarmen,' OHG. *barmōn* 'im schoss halten,' MHG. *barnen* 'eine krippe machen' zu *barn* 'krippe': Goth. *bērusjōs* 'eltern,' OMHG. *gebāren*, MHG. *gebæren* 'sich benehmen,' *bāren* 'äusserliches erscheinen darbieten,' MHG. *ahtbæren* 'achtenswert machen,' *bāren*, *bāren* 'auf die bahre legen,' *bāre* 'totenbahre': OHG. *burdinōn* 'belasten' zu *burdī* 'bürde,' MHG. *bürden*, *bürdenen* 'zu tragen geben.'

250. MHG. *brehen* 'GLÄNZEN, FUNKELN'

MHG. *brehen*, *brehenen* 'leuchten, glänzen': ON. *brā* 'funkeln,' *braga* 'flamme,' Goth. *brahw* 'blinken.' *Brehen* is prob. strong by analogy in MHG.

251. GOTH. *brikan* 'BRECHEN'

OHG. *ana-brechōn* 'losbrechen,' *brechō* 'einbrecher': ON. *braka* 'crash': OHG. *brāchōn*, MHG. *brāchen* 'den boden nach der ernte umbrechen,' zu *brāche* 'umgebrochenes land nicht

besäet,' OHG. *prähhan*, MHG. *bræchen* 'prägen,' *bræche* 'das brechen': Goth. *usbruknan* 'abgebrochen werden,' zu *gabruka* 'brocken,' OHG. *brochōn*, MHG. *brocken*, *brücken* 'brocken, zerbröckeln,' OHG. *prochosōn* 'zerbrechen.'

252. OHG. *twelan* 'TORPERE, STEIF WERDEN'

OHG. *twaljan*, *twellen*, MHG. *tweln* 'aufhalten, zögern, verzögern,' MLG. *dwalen* 'irre, töricht, unsinnig sein,' OE. *dwelian* 'lead astray; lead into error; deceive; thwart, afflict,' Goth. *dwal̃s* 'töricht,' *dwal̃mōn* 'töricht sein,' OHG. *twalm* 'betäubung': OHG. *twāla* 'aufenthalt, zögerung,' *twālōn*, *twālēn*, MHG. *twālen* 'zögern, verziehen': OE. *dwoľian* 'stray, err,' OHG. *gitwola* 'betörung,' *tol*, *tulisc* 'stultus, toll.'

253. OHG. *helan* 'GEHEIM HALTEN, VERHEHLEN'

Goth. *hilms*, OHG. *helm* 'helm': Goth. *halja* 'hölle,' OHG. *hellen* 'velare,' MHG. *hellen* 'in die hölle bringen': OHG. *hāli*, MHG. *hāle* 'verborgen; verhehlen,' *verhælen* 'verheimlichen': Goth. *huljan*, OHG. *huljan*, MHG. *hüllen* 'hüllen, verhallen,' Goth. *ushulōn*, OHG. *irholōn* 'aushöhlen,' OHG. *hol* 'hohl,' Goth. *hulundi* 'höhle.'

254. GOTH. *man* PRET. PRES. 'ICH MEINE'

OHG. *manēn*, *manōn*, MHG. *manen* 'ermahnen,' Goth. pret. pres. *man*: *munum*, inf. *munan* 'meinen, glauben,' *munan* wk. 'gedenken,' ON. *muna* 'sich erinnern,' OE. *gemunan* 'eingedenk sein,' OS. *farmunan* 'verleugnen,' OHG. *bimuniġōn*, MHG. *münigen* 'ermahnen erinnern,' MHG. *mun* 'gedanke, absicht.' Cf. Goth. *anaminds* 'verdacht,' *gaminpi* 'andenken,' OHG. *minna*, MHG. *minne* 'liebe,' OHG. *minnōn*, MHG. *minnen* 'lieben,' Goth. *gamunds* 'andenken, gedächtnis.'

255. OHG. *quelan* 'SCHMERZEN, LEIDEN'

OHG. *quellan*, MHG. *quellen* 'quälen,' OHG. *qualm* 'qual': *quāla*, OMHG. *chōle* 'qual, marter': MHG. *kollen* 'quälen.'

256. GOTH. *skal* PRET. PRES. 'ICH SOLL'

Goth. *skal*, OHG. *scal*, MHG. *sal*: pl. Goth. *skulum*, OHG. *sculun*, MHG. *sculen*, *suln* 'soll, sollen,' Goth. inf. *skulan*, OHG.

solan, MHG. *scholn*, *soln* 'schuldig sein, sollen,' etc. Cf. OHG. *fersculden*, MHG. *verschulden* 'in schuld geraten,' OHG. *sculdigōn*, MHG. *sculdigen* 'einen beschuldigen,' OHG. *sculdān*, *schulden* 'beschuldigen,' OHG. *sculdōn* 'sich schuldig machen,' etc.

257. OHG. *sceran* 'SCHEREN'

OHG. *scar* 'pflugeisen,' *scartan*, MHG. *scherten* 'verletzen, abschneiden': OHG. *scāra*, MHG. *schære* 'schere,' *schæren* 'die mauesser bestehen': MHG. *schuor* 'schur; schererei, plage.' Cf. *skerran*, No. 201.

258. OE. *screpan* 'KRATZEN'

MHG. *schraffen*, *schrepfen*, *scraffizen* 'schröpfen': *schroffen* 'schröpfen,' *schroffe* 'schroffer fels,' OMHG. *scruffen* 'spalten.' Cf. OHG. *srevōn* 'ritzen,' and OE. *sceorpan*, No. 200.

259. OHG. *sprehhan* 'SPRECHEN'

OHG. *bi-sprehhōn* 'verleumden,' *sprāchōn* 'schwätzen, sprechen,' MHG. *aftersprāchen* 'nachreden': MHG. *spruch*: ON. *spraka* 'prasseln.'

260. OHG. *stechan* 'STECHEN'

OHG. *stechōn* 'stimulare,' Goth. *stiks* 'punkt,' MHG. *stich*: OHG. *stechen*, MHG. *stecken* 'festheften,' Goth. *stakeins* 'steckung,' ON. *stake* 'stecken.'

261. MHG. *stemen* 'EINHALT TUN'

OHG. *ki-stemen* 'stillen,' MHG. *stemmen* 'stehn machen': OHG. *ungistuomi* 'stürmisch.' Cf. OHG. *stammēn*, *stammalōn*, MHG. *stammeln* 'stammeln': OHG. *stummēn*, MHG. *stumben* 'stumm sein, werden.'

262. OHG. *stredan* 'BRAUSEN, STRUDELN'

MHG. *stradem* 'strudel': late MHG. *strudeln*, *strodlen* 'vor hitze wallen.'

263. OE. *swelan* 'SICH ENTZÜNDEN, LANGSAM OHNE FLAMME
BRENNEN'

OHG. *swilizōn* 'sengen, rösten,' MHG. *swilichen* 'tepere,' OHG. *swelchēn*, MHG. *swelken* 'welk werden, sein': Du. *swalk* 'dicker dampf': OE. *forswælan* 'verbrennen,' ON. *swēla* 'smoke': OE. *swōl* 'schwul,' NHG. *schwül*: Du. *swulk* 'dicker dampf.'

264. OHG. *sweran* 'WEHE TUN, SCHWÄREN'

MHG. *geswer* 'geschwür': OHG. *swāri* 'schwer,' *swārēn*,
 MHG. *swāren* 'schwer, schmerzlich, lästig sein,' OHG. *swāren*,
 MHG. *swāren* 'beschweren, belästigen.'

265. GOTH. *gatiman* 'GEZIEMEN'

OHG. *zimilīh* 'schicklich,' MHG. *zimen* 'dünken': Goth. *ga-
 tamjan* 'zähmen,' OHG. *zemman*, MHG. *zemen* 'zähmen,' OHG.
zamōn, MHG. *zamen* 'zahn werden': OHG. *gizāmi* 'wohlgefäl-
 ligkeit': OHG. *widar-zuomi* 'widersinnig': OHG. *zunft* 'gesetz,
 schicklichkeit,' *zumpften* 'ornare,' MHG. *zünfen* 'der schicklich-
 keit gemäss mitteilen.'

266. GOTH. *dis-tairan* 'ZERREISSEN'

OHG. *zerran*, MHG. *zerren* 'reißen, zerreißen,' Goth. *gatar-
 jan* 'entfremden,' OHG. *uo-zarnen* 'spernere' (Wood, *IE*, *a^z*: *aⁱ*,
 etc., p. 72): Goth. *aftaurnan* 'abreißen,' OHG. *zornōn* 'zornig
 sein,' *zurnan*, MHG. *zürnen* 'zürnen über,' OHG. *uo-zurnen*
 'spernere.'

267. OS. *tregan* 'LEID SEIN'

Goth. *trigō* 'unwilligkeit, trauer,' ON. *trege* 'sorge': OE. *trāg*
 'unwillig, träge,' OS. *trāgi* 'verdruss,' OHG. *trāgi* 'unwillig ver-
 drossen, träge,' *trāgēn*, *trākōn* 'träge werden.'

268. GOTH. *trudan* 'TRETEN'

MHG. *tret* 'tritt,' *tritteln* 'trippeln': OHG. *tretten*, MHG.
treten 'stampfen': OHG. *trottōn* 'treten,' MHG. *trotten* 'mit kur-
 zen schritten laufen.' Cf. OHG. *tretan* st. 'treten' of the fifth
 class.

269. OHG. **zwechan* 'KLEMMEN, KNEIPEN, gizwochana 'TRISTIS'

MHG. *zweç* 'nagel,' *zwic* 'kniff mit der zange,' OHG. *zwicjan*,
 MHG. *zwicken* 'fest klemmen, stecken,' OHG. *zwechōn* 'carpere':
 MHG. *zwacken* 'zupfen, zerren, klemmen.'

270. OHG. *dweran* 'SCHNELL HERUMDREHEN, MISCHEN'

OHG. *twarōn* 'durcheinander gemischt sein,' *twarc* 'gekäste
 milch.'

CLASS V

271. GOTH. **diwan*, PP. *diwans* 'STERBLICH'

OHG. [*tawalōn*] *dawalōn* 'hinsterben.' Cf. ON. *deyja* (**daw-*, **dau-*) 'sterben' st., OHG. *touwen* 'sterben,' Goth. *daupjan* 'töten,' etc.

272. OHG. *gi-fehan* 'SICH FREUEN'

OHG. *fehōn* 'bereiten, pflegen,' OS. *gifehon* 'mit fruchtbarkeit versehen': Goth. *fullafahjan* 'genüge leisten,' Goth. *fahēps* 'freude,' *faginōn* 'sich freuen': Goth. *gafēhaba* 'anständig.' Cf. *gafahrjan* 'zubereiten,' OS. *fōgian*, OHG. *fuogan* 'fügen,' No. 548.

273. OHG. *fezzan* 'HINFALLEN, FALLEN DASS EINE SPUR BLEIBT'

OHG. *fezzera*, MHG. *vezzer* 'fessel,' OHG. *fizza*, MHG. *vitze* 'a number of reeled threads tied together, skein': OHG. *fazzōn*, MHG. *vazzen* 'rüsten, fassen, kleiden, zusammennehmen,' OHG. *faz*, MHG. *vaz*, NHG. *fass* 'cask, vessel, chest,' OHG. *fazzil*, MHG. *vezzel* 'band das etwas trägt oder festhält, ON. *fat* 'kleid,' MHG. *vetzen* 'reissen, zerfetzen': Goth. *fētjan* 'schmücken,' OE. *fāted*, 'geschmückt,' MHG. *gevāze* 'gefäss': Goth. *fōtus*, OHG. *fuoz* 'fuss.' (Kluge gives *ē* in *vetze*.)

274. GOTH. *fraihnan* 'FRAGEN'

MHG. *vregen* 'fragen': OHG. *rāt-frāgōn* 'consulere,' *rāt-frāganōn* the same, *frāgēn*, MHG. *vrāgen*, OS. *frāgon* 'fragen.' Cf. OHG. *fergōn*, *forscōn*, etc.

275. GOTH. *giban* 'GEBEN, SCHENKEN'

Goth. *giba* 'gabe,' OHG. *giftan*, MHG. *giften* 'geben, schenken,' OHG. *gebēn*, *gebōn*, MHG. *geben* 'einem ein geschenk machen': *gāben* the same, *gābe*, *gābunge* 'gabe.' Here may belong Goth. *gabigjan* 'bereichern,' *gabignan* 'reich sein,' *gabigs* 'reich,' *gabei* 'reichtum,' cf. Uhlenbeck, *Et. Wb.*, s. v. *gabei*.

276. GOTH. *bi-gitan* 'FINDEN, ERLANGEN'

MHG. *ā-gez* 'vergessenheit, ver-āgezzen 'vergessen': OHG. *irgezzen*, MHG. *ergetzen* 'einen eines dinges vergessen machen': ON. *gāta* 'rätsel.'

277. GOTH. *itan* 'ESSEN'

Goth. *fra-atjan* 'zur speisung austeilen,' OHG. *ezzen* 'speisen, beköstigen,' MHG. *atzen, etzen* the same: OHG. *āzīg* 'geniessbar,' MHG. *æzen* 'speisen,' Goth. *uz-ēta* 'krippe.' Cf. MHG. *ās* 'aas,' *āsen* 'ein aas wittern u. verfolgen.'

278. OHG. *jesan* 'GÄHREN

MHG. *jest* 'schaum,' *jesten* 'schäumen': OHG. *jerjan* 'gähren machen.'

279. GOTH. *ligan* 'LIEGEN'

MHG. *ligern, legern* 'liegen, lagern': Goth. *lagjan* 'liegen machen,' OHG. *leggan*, MHG. *legen*, Goth. *lageins* 'legung': OHG. *lāgōn, lāgēn* 'auflauern, nachstellen,' *lāga* 'liegen, lage.'

280. OHG. *lechen* 'LECK WERDEN'

OHG. *licken*, MHG. *lichen* 'durchseihen,' *lechen* 'austrocknen,' *lechezen* intens.: OHG. *lechen*, MHG. *lecken* 'benetzen.'

281. GOTH. *mag* 'ICH KANN,' PRET. PRES.

Goth. *mag*, OHG. *mag*, MHG. *mac* 'ich kann, vermag,' MHG. *magen* 'kraft, macht,' Goth. *mahts* 'macht,' *anamahljan* 'gewalt-sam behandeln': OHG. *mugan*, MHG. *mügen, mugen* 'können, vermögen' (with later *u* after anal. of *sculun*). Cf. Goth. *magus* 'knabe': *mēgs* 'schwiegersonn.'

282. GOTH. *mitan* 'MESSEN'

Goth. *mitōn* 'ermessen, denken,' OHG. *mezzōn*, MHG. *mezzen* 'mässigen': Goth. *usmēt* 'aufenthalt, verhalten,' MHG. *māz*, 'gefäss zum messen, grad, art u. weise,' OHG. *ebenmāzōn*, MHG. *ebenmāzen* 'gleichstellen, vergleichen,' MHG. *māzen* 'mässigen, abmessen,' *mæzen* 'entfernen,' *mæzigen* 'mässigen.' Cf. MHG. *mestern* 'messen.'

283. GOTH. *ganisan* 'GENESEN'

Goth. *gansjan* 'verursachen?' (cf. Uhlenbeck, *Et. Wb.*): *ganists* 'heilung': *ganasjan* 'gesund machen,' OHG. *nerian*, MHG. *nerigen*, *nern* 'heilen': ON. *nāra* 'nähren.'

284. GOTH. *nīpan* 'UNTERSTÜTZEN'

OHG. *gināda* 'gnade,' *ginādēn* 'gnädig sein,' *ganādigōn*, MHG. *gnāden*.

285. GOTH. *qīpan* 'SAGEN, SPRECHEN, REDEN'

OHG. *quitilōn* 'lebhaft sprechen,' MHG. *quitteln* the same, OHG. *harmquetōn* 'maledicere,' *quidi* 'rede': *quettan* OS. *qued-dian* 'anreden': Goth. *unqēps* 'unaussprechlich,' ON. *kuæðe* 'lied.'

286. MHG. *regen* 'SICH AUFMACHEN, STEIF, GESTRECKT SEIN'

MHG. *ragen* 'ragen, starren,' *regen* 'etwas ragen machen': *ræhe* 'steif, starr.'

287. GOTH. *rikan* 'AUFHÄUFEN'

Goth. *garaihtjan*, OHG. *garihtan*, 'richten,' MHG. *richten* 'eine richtung, geben,' OHG. *girekōn*, 'richten, ordnen,' MHG. *rechen* 'harken': Goth. *ufrakjan*, OHG. *recchen*, MHG. *recken* 'ausstrecken,' Goth. *rahtōn* 'darreichen.' Cf. OE. *reconian*, OHG. *rehhanōn*, MHG. *rechenen* 'rechnen, zählen,' Goth. *rahnjan* 'rechnen,' OHG. *rahjan* 'sagen, erzählen,' *carachōn* 'narrare,' OHG. *ruohhjan*, MHG. *ruochen* 'bedacht sein,' OHG. *ruoh* 'acht.' Cf. also Goth. *ragin* 'rat,' *raginōn* 'beherrschen,' *garēhsns* 'bestimmung.'

288. GOTH. *sitan* 'SITZEN'

Goth. *sitts* 'sitz, sessel': *satjan*, OHG. *sezzen*, MHG. *setzen* 'setzen,' *ursatzen* 'ersetzen, vergüten,' *besazen* 'festhalten, in gewalt bringen': *undersāzen* 'unterstützen, Goth. *andasēts* 'entsetzlich, abscheulich.' Cf. OHG. *sedal* 'sitz, sessel,' MHG. *sidelen* 'ansiedeln,' *sedelen* 'sich setzen.'

289. GOTH. *snīwan* 'EILEN'

Cf. forms of the second class that may be grouped here. OE. *snēowan* 'hasten,' *snūd* 'sudden; speed,' Goth. *sniumjan* 'eilen,' ON. *snyðia* 'eilen.' Cf. OE. *snēowan*, No. 127.

290. OE. *specan* 'SPRECHEN'

MHG. *speht* 'schwätzer': *spahen* 'geschwätz,' *spehten* 'schwätzen': OE. *spæc* 'speech.'

291. OE. *swefan* 'CEASE, SLEEP'

OE. *swefn* 'sleep, dream,' *swefnian*, 'appear in a dream': *swebban* 'put to sleep, death,' OHG. *swebjan* 'schläfrig machen, einschläfern': ON *sǫfa* (**swōbjan*) 'feierlich töten': *suǣfa* 'einschläfern.'

292. OHG. *trehhan* 'SCHIEBEN, ZIEHEN'

MHG. *trecken* (**trak-*) intens. 'ziehen.'

293. OHG. *weban* 'HIN U. HER SCHWANKEN, WEBEN, SPINNEN'

OHG. *wibil* 'mistkäfer,' *weval* 'einschlag beim gewebe,' MHG. *wibelen* 'wimmern,' *wifelen* 'mit der nadel stopfen,' *weberen* 'sich hin u. her bewegen,' *webelen* 'hin u. her schwanken': *wabelen*, *waben*, *waberen* 'in bewegung sein.' Cf. OE. *wasian* 'wave': ON. *vāfa* 'vibrate.'

294. GOTH. *gawidan* 'VERBINDEN'

Goth. *gawiss* 'verbindung, gelenk': OHG. *giwāten*, MHG. *gewāten* 'kleiden,' OHG. *wātōn* 'bekleiden,' *wāt* 'kleidung.'

295. GOTH. *gawigan* 'BEWEGEN'

Goth. *wigs* 'weg,' OHG. *āwiggōn* 'deviare,' *wegōn* 'wandern, helfen,' MHG. *wegen*, MHG. *wigelen* 'wanken,' *wigen* 'wiegen': Goth. *wagjan* 'bewegen,' OHG. *weggen*, MHG. *wegen* 'schwingen,' OHG. *wagōn*, MHG. *wagen* 'wogen, schwanken': Goth. *wēgs*, OHG. *wāg* 'woge, flut,' MHG. *wāgen* 'auf die wage legen.' Cf. MHG. *wacken*, *wackeln* 'hin u. her schwanken,' *wakzen* intens. of *wacken*, *wagen*.

296. OHG. *wehan* 'BLINKEN'

OHG. *wāhi* 'schön, zierlich,' MHG. *wāhen* 'gestalten, verherrlichen.'

297. GOTH. *wisan* 'SEIN'

Goth. *wizōn* 'schwelgen,' OHG. *werēn*, MHG. *wern* 'dauern, leisten,' MHG. *verwesen* 'jemandes stelle vertreten': OS. *waron* 'dauern': OHG. *wār* 'wahr'?

298. GOTH. *wrikan* 'VERFOLGEN'

Goth. *wrakjan*, ON. *rekia* 'verfolgen,' Goth. *wraka* 'verfolgung': *wrēkei* 'verfolgt sein.'

CLASS VI

299. OHG. [*bachan*] *pachan* 'BACKEN'

ON. *baka* 'bake,' MHG. *bachern* 'fovere, keep warm,' *becheln* 'sich erwärmen.'

300. GOTH. *faran* 'FAHREN, WANDERN'

Goth. *farjan*, ON. *feria*, OHG. *ferjen* 'schiffen': ON. *fōra*, OS. *fōrian*, OHG. *fuoran*, MHG. *vüeren* 'führen,' MHG. *vuoren* 'unterhalten,' *vuore* 'fahrt, unterhalt,' OHG. *fuorōn* 'speisen.' Cf. OHG. *ana-fartōn* 'invadere,' MHG. *vertigen* 'zur fahrt aus-rüsten,' *vart* 'fahrt,' OHG. *furt* 'bahn,' MHG. *vürten* 'eine furt machen.'

301. OHG. *galan* 'SINGEN'

OHG. *galm* 'schall, ton,' MHG. *galmen* 'schallen,' *gelsen* 'schreien,' OHG. *galstarōn* 'incantare,' *galstar* 'gesang': Goth. *gōljan* 'grüssen.'

302. GOTH. *graban* 'GRABEN'

OHG. [*grabōn*] *grapōn* 'mit graben versehen,' MHG. *greften* 'graben, umgraben': Goth. *grōba*, OHG. *gruoba* 'grube,' MHG. *gruoben* 'eine grube graben.' Cf. OE. *grēpe* 'trench, burrow,' *gripu* 'kettle,' ON. *grōp* 'aushöhlung,' Sw. *grop* 'grube, gräbchen.'

303. GOTH. *hafjan* 'HEBEN, AUFHEBEN'

Goth. *ufar-hafnan* 'sich überheben,' *haftjan* 'sich anheften, anhängen,' OHG. *hevīgōn* 'beschweren,' *biheften*, MHG. *beheften* 'zusammenheften,' OHG. *hebinōn* 'bewirten,' *gehaftēn* 'haften, festsitzen': MHG. *be-huofen* 'bedürfen,' OE. *behōfian* 'need, require.'

304. GOTH. *hlahjan* 'LACHEN'

OHG. *lachēn*, MHG. *lachen* 'lachen, lächeln,' MHG. *lechseln*, *lecherlen* 'lächeln': Goth. *uf-hlōhjan* 'auflachen machen.' Cf. OHG. *hlahhan* redup. 'lachen.'

305. ON. *kala* 'FRIEREN'

E. *chill* (**kali*-): OHG. *chuoli* 'kühl,' OHG. *chuolēn*, *chuolōn*, MHG. *kuolen* 'kühl werden,' OHG. *chuolān*, MHG. *küelen* 'kühl machen,' OE. *cōlian* 'erkalten.' Cf. Goth. *kalds* 'kalt,' OHG. *callēn* 'kalt werden.'

306. GOTH. *malan* 'MAHLEN'

Goth. *malō* 'motte': OHG. *muljan*, MHG. *müllen* 'zerstossen, zermahlen,' OHG. *gimulli*, MHG. *gemülle* 'staub.' Cf. OHG. *melo*, etc., No. 463.

307. GOTH. *ganah* PRET. PRES. 'ES GENÜGT'

Goth. *ganah* 'es genügt': Goth. *ganōhjan*, OHG. *ginuogan*, MHG. *genüegen* 'genüge leisten,' Goth. *ganōhnan* 'genug werden,' Goth. *ganōhs*, OHG. *ginuog* 'genug.' Cf. *binuhsjan*, No. 402.

308. GOTH. *sakan* 'STREITEN'

Goth. *gasahs* 'vorwurf, tadel,' OHG. *sahha* 'streit,' ON. *sakna* 'miss,' Goth. *gafri-sahjan* 'abbilden,' -*frisahnan* 'gebildet werden,' MHG. *besachen* 'ins werk setzen': *unandsōks* 'unbestreitbar,' OHG. *suoh* 'suchen,' Goth. *sōkjan* 'suchen,' OHG. *suohhen*, MHG. *suochen* 'suchen.'

309. GOTH. *skaban* 'SCHEREN, KRATZEN'

MHG. *schüepen* 'mit schuppen versehen,' *entschuopen* 'entschuppen,' OHG. *scuopa* 'schuppe.'

310. OHG. *spanan* 'LOCKEN, REIZEN'

OHG. *spennen*, MHG. *spenen* 'anreizen,' MHG. *spenen* 'von der mutterbrust entwöhnen.' Cf. OHG. *spuon* [*spuoan*] 'von statthen gehen,' *gespuotōn* 'beschleunigen,' *spuot* 'fortgang, gelingen.'

311. GOTH. *standan* 'STEHEN'

Goth. *anastōdjan* 'anfangen,' *gastōpanan* 'zum stehen bringen,' *gastōpan* 'feststellen,' MHG. *stuodelen* 'festhalten': Goth. *usstass* 'auferstehung,' *staps* 'stätte; ufer,' OHG. *stadōn* 'landen,' etc., *stedjan* 'landen, anlegen.' Cf. also ON. *stōdua* 'aufhalten' and *statōn*, No. 571.

312. OE. *stæppan* 'SCHREITEN, GEHEN'

OHG. *staph* 'fussstapfe,' *stephan* 'treten, schreiten,' *staphōn*, MHG. *stapfen* 'auftreten, schreiten,' MHG. *stapfeln* 'mit stufen versehen': OS. *stōpo* 'tritt,' *stōpian* 'schreiten machen,' MHG. *stüefen* 'hervorbringen, anstiften.' Cf. OHG. *stab* 'stab,' *stabēn* 'steif sein,' *stampf* 'stämpfel,' *stampfōn* 'stampfen.'

313. OHG. **giwahan*, PRES. *giuuahinen* 'GEDENKEN, BEMERKEN'

OHG. *gawahanjan*, MHG. *gewehenen* 'gedenken': MHG. *wüegen* 'in erinnerung bringen.'

314. GOTH. *wakan* 'WACHEN, WACHSAM SEIN'

Goth. *gawaknan* 'erwachen, erweckt werden,' *uswakjan* 'aufwecken,' OHG. *wecchan* 'wecken,' *wahhēn*, *wachōn*, MHG. *wachen* 'wachen,' OHG. *wah̄tēn* 'wache halten': Goth. *wōkrs* 'wucher, gewinn,' OHG. *wuocherōn*, MHG. *wuocheren* 'frucht bringen, wuchern.' Cf. Goth. *wahsjan* 'wachsen' st.

CLASS VII

315. OHG. *plāhan* 'BLASEN, BLÄHEN'

OHG. *blāen*, MHG. *blājen* 'blasen, blähen': OHG. *bluojen*, MHG. *blūejen*, 'blähen,' OS. *blōian* 'blow': OHG., MHG. *blat* 'blatt.'

316. GOTH. *grētan* 'WEINEN, KLAGEND RUFEN'

Goth. *grēts* 'das weinen,' ON. *grātr* 'das weinen,' MHG. *grāz* 'wut, übermut,' *grāzen*, *grāzieren* 'erregung durch geberden ausdrück geben, schreien'; ON. *grōta* 'zum weinen bringen,' OS. *grōtian* 'einen angehen, anreden,' OHG. *gruozen* 'antreiben; angreifen; anreden; grüssen,' MHG. *grüezen*: MHG. *graz* 'wütend.'

317. ON. *huāta* REDUP. 'DURCHBOHREN,' OHG. *farwāzan* 'VERFLUCHEN'

Goth. *hwōtjan* 'drohen, schelten, strafen,' *hwōta* 'drohung': *gahwatjan* 'anreizen, wetzen,' OHG. *hwazzan*, *wezzen*, MHG. *wetzen* 'wetzen,' OHG. *hwaz* 'scharf, spitz.'

318. OE. *cnāwan* REDUP. 'NOSCERE'

OHG. *ir-chnāan* 'können, vermögen': *irknuodilen* 'vernehmbar werden.' Cf. Goth. *kunnan* 'kennen,' etc., No. 180.

319. GOTH. *lētan* 'LASSEN, ZULASSEN'

Goth. *andlētnan* 'entlassen werden,' MHG. *antlāz* 'ablass,' *antlāzen* 'loslassen, vergeben': Goth. *lats* 'träge,' *latjan* 'träge

machen,' OHG. *lezzan* 'hemmen,' *lazōn*, MHG. *lazzen* 'träge sein.'

320. GOTH. *ur-rēdan* 'BESTIMMEN'

OHG. *rātiscōn* 'raten,' MHG. *rætischen* 'rätsel aufgeben': Goth. *rōdjan* 'reden': MHG. *retzelen* 'rätsel aufgeben?'

321. GOTH. *slēpan* REDUP. 'SCHLAFEN'

ON. *slāpr* 'schlaffer mensch,' OHG. *slāfōn*, *slāferōn* impers. 'schläfern': OHG. *slaf* 'schlaff, *slaffēn*, MHG. *slaffen* 'schlaff sein,' ON. *slapa* 'los hangen,' *slepia* 'schleimen.'

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AUTHORSHIP OF *REVENGE FOR HONOUR*

I

The title-page of the first edition of this tragedy contains these words: "Revenge for Honour. A Tragedie, by George Chapman. London, printed for Richard Marriot, in S. Dunstan's Church-yard, Fleetstreet. 1654." *The Parricide, or Revenge for Honor* was entered in the Stationers' Register, November 29, 1653, for the same publisher, with the name of Glapthorne as the author. Another probable early mention of this play is found in Sir Henry Herbert's license-book for May 27, 1624: "For the Prince's Company. A play called *The Parricide*."¹

That the same publisher within the period of one year ascribed *Revenge for Honour* to two different playwrights invalidates the credibility of the title-page. Even if this were not the case, absolute trust could not be given to the unsupported testimony of this title-page, printed twenty years after Chapman's death, and forty years after the time at which he is thought to have ceased writing for the stage. Perhaps Marriot was ignorant or uncertain of the authorship. If this was the case, there was an advantage in attributing the play to Chapman, who was long since dead, rather than to Glapthorne, who we know was in 1643 still publishing poems, and who in 1654 either was still alive or had only more or less recently died.² That Chapman's name was still well known to the reading public and therefore desirable for title-page use is shown by the reprinting of *Caesar and Pompey* in 1653, and of *Bussy D'Ambois* in 1641, 1646, and 1657, by the continuous popularity of the Homer translations, by the appearance of *The Ball* and *Philip Chabot* in 1639 with Chapman's name in both cases preceding Shirley's on the title-page, and by the publication under Chapman's name in the same year with *Revenge for Honour* of the probably spurious tragedy *Alphonsus, Emperor of*

¹ Taken from Mr. F. G. Fleay's transcription of the License-book in his *Chronicle of the London Stage*.

² We do not know the date of his death. His slight biography has not been traced later than 1643. See A. H. B.'s article on Glapthorne in *Dict. Nat. Biog.*

Germany. The improbability of his having written the last-named play increases, I may suggest, the improbability of his having written *Revenge for Honour*.

An examination of the play itself reveals the presence of different subjects, methods of workmanship, and qualities of style from those found in Chapman's known works.

Of the six tragedies certainly written in whole or in part by him—the two Bussy plays, the two Biron plays, *Chabot*, and *Caesar and Pompey*—five are placed in France and deal with characters and events of French history, and the remaining one has a subject taken from Roman history. All of his tragedies profit thus from the dignity that may be found in historical subjects and the popular interest legitimately attaching to them. They are not, however, chronicle-plays, but tragedies. Chapman's treatment of his sources is somewhat like that of Shakspeare; for example, in the case of the Biron plays and *Caesar and Pompey*, as Professor Koeppl¹ and Professor Boas² have shown, he follows his sources with a mixture of freedom and fidelity, being willing, when it suited his purpose, to be a mere poetic translator or rearranger of his sources. *Revenge for Honour* has a subject of a very different nature from that of any of Chapman's known works. Its origin is neither classical nor French; the scene is laid in a part of the world in which Chapman has in his known dramas shown no interest; and the historical element common to all of his known tragedies is here absent. A source has been suggested by Professor Schick in the story of the Turkish prince, Mustapha, which is contained in Knolles' *History of the Turks* (1603). Diligent search by Professor Koeppl and others has failed to reveal any other source. If the Mustapha story supplied the substance borrowed by the author of *Revenge for Honour*, it will be agreed that he made only the freest and slightest use of it. Probably a complete source does not exist. Professor Koeppl believes that the dramatist developed the plan himself with a free use of elements found on the stage and in the literature of the time, which he put together into a new complete whole.

¹ *Quellen und Forschungen*, 1897.

² *Introd. to Chapman's tragedies in "Belles-Lettres Series."*

This after all amounts to saying that the author in collecting his material and constructing the play proceeded according to the methods of the Fletcherian or eclectic school, rather than to those of the earlier dramatists among whom Chapman's development took place.

Revenge for Honour does not accord with the theory and practice of tragedy-writing illustrated in all of Chapman's undoubted tragedies and in part enunciated in the Dedication prefixed to the *Revenge of Bussy*. "Material instruction" and "elegant and sententious excitation to virtue and deflection from her contrary" are so fully present in Chapman's tragedies as to form perhaps their most striking characteristic. In *Revenge for Honour* moralizing and didactic speeches are not to be found; and neither the rant and bombast of Chapman nor his lofty flights of poetry are to be matched there.

Of the two rather completely differentiated species of the Tragedy of Blood seen on the Elizabethan stage, all of Chapman's undoubted tragedies point to the structural method of the one, *Revenge for Honour* to that of the other. These two general species¹ are respectively the Kyd type (e. g., *Spanish Tragedy*, *Hamlet*, Marston's *Antonio's Revenge*, Tourneur's tragedies, and Webster's *White Devil* and *Duchess of Malfi*) and the Marlowe type (e. g., *Jew of Malta*, *Lust's Dominion*, *Massacre of Paris*). The Senecan influence in Chapman is stronger than is usual in the dramatists of the so-called Kyd school; much of it is of Seneca rather than of Kyd, whether derived directly or through the medium of English theatrical conventions. Examples of Senecan influence are the Nuntius in *Bussy* (II, i) and *Caesar and Pompey* (II, i), long narrative passages in *Revenge of Bussy* (IV, i) and *Biron's Conspiracy* (IV, i, the whole scene), the Umbra in *Bussy* and *Revenge of Bussy*, the Stoic suicide of Clermont D'Ambois and Cato, and the large amount of Senecan philosophizing and moralizing in all the tragedies. These qualities are wanting in *Revenge for Honour*, as they are in the Marlowe type generally.

¹ For this classification I am partly indebted to Dr. E. E. Stoll's *John Webster*, pp. 94 ff., and to Professor F. G. Hubbard's "Repetition and Parallelism in Elizabethan Drama," in *Mod. Lang. Ass'n. Pub.*, Vol. XX, p. 375.

Omens (e. g., *C. and P.*, III, pp. 366, 367;¹ *Bir. Trag.*, IV, p. 256; *Rev. of Bus.*, V, pp. 205b, 209a), presentiments, and foreshadowings of tragedy (*Bussy*, I, p. 143b, and III, p. 154a; *Rev. of Bus.*, V, p. 205b; *Bir. Trag.*, IV, p. 256; *C. and P.*, III, p. 366a) and direct supernatural prophecies (of spirits in *Bussy*, IV, pp. 166-68, and *Rev. of Bus.*, V, p. 209a, of an astrologer in *Bir. Conspir.*, III, p. 232b, of a soothsayer in *C. and P.*, III, p. 366b, and in a dream in *Rev. of Bus.*, V, p. 208b) are also absent from *Revenge for Honour*, as is the element of fatalism that we feel in the presence of supernatural forces, and that is sometimes put into expression by the characters themselves (e. g., Tamyra's speech, *Bussy*, III, p. 154b). The motives which lead up to the bloody conclusions of *Bussy* and *Revenge of Bussy* and in general of plays of this type are those of duty imposed from without on the avenger, of revenge felt to be righteous. On the contrary, in the Marlowe type of the Tragedy of Blood, the motive is not sacred nor is it obligatory on the protagonist; it is a matter of lust, ambition, or personal resentment. So it is in *Revenge for Honour*. In short, this tragedy is neither conceived nor executed in the same spirit as those of Chapman: it shows a different bent of mind and results of training in a different dramatic school.

Want of symmetry in dramatic structure, subordination of action and movement to declamation, and excellence in details, and especially in rhetorical, poetic, and often epical passages, rather than in the dramatic whole, are qualities that in varying degrees belong to all of Chapman's tragedies. Of *Revenge for Honour* the dramatic structure is sufficiently regular and careful. It moves consistently forward, though slowly until near the end; the love story and the story of political intrigue are so closely intertwined as to become practically identical; the few short comic scenes do not lose sight of the real plot and do not long hold the attention from it. There is no trace of the ethical declamations of Clermont and Cato, the passion, boastfulness, and rant of Bussy and Biron, the episodic structure of *Revenge of Bussy*, the Biron plays, and *Caesar and Pompey*, and the strong narrative element

¹ References by act and page to *Revenge for Honour* and Chapman's plays are made to R. H. Shepherd's ed. of Chapman's works (1874). In the few instances where scene and line are given for *Bus.* and *Rev. of Bus.*, the "Belles Lettres" volume of Chapman is meant.

already mentioned. Chapman's idiosyncrasies of weakness and strength are alike absent. Moreover, the general management and machinery of the plot are different. To the audience it is always clear what Chapman's characters plan to do: when an action takes place, we are prepared for it, and there is never need of looking back in the light of after-events to understand what has happened previously. This is in general the procedure of the earlier dramatists including Shakspeare. With *Revenge for Honour* it is quite different. The unexpected happens again and again: the audience is not in the confidence of the author, but is often kept as much in the dark as are the characters of the tragedy themselves. The purpose of Abilqualit's whispered consultations with Mesithes (II, p. 427*b*) and with the Mutes (III, p. 435*a*) come to light only later on in the action. The giving way of Caropia to Abilqualit's wooing (II, p. 428*b*), her murder of her husband (IV, p. 441*a*), the stabbing of Caropia by Abrahen (V, p. 447*a*), the latter's suicide (V, p. 447*a*), and Abilqualit's death at the hands of Caropia (V, p. 447*b*), are all surprises. The motive is revealed in each case *after* the act. The concealment of the plan until its consummation is obviously deliberate on the part of the author. This is one of the tricks of the later or Fletcherian school.¹

The style shows no trace whatever of the involved syntax, of the want of distinct articulation, of the heavy obscurity that so often attend Chapman's style. The swelling speech, the grandiloquence and hyperbole of the D'Ambois and Biron plays² are also wanting in *Revenge for Honour*. There is, indeed, exaggeration and inflation in a few of the speeches of Mura and Abrahen,³ but it is of a different kind: it is tamer and more conventional, and it wants Chapman's energy, boldness, and vigor. Clarity and ease of expression and gracefulness of imagery are prevailing characteristics of the style of *Revenge for Honour*. Mr. Swinburne has spoken of the "close and intense observation of nature . . . at all times distinctive of this poet" (Chapman), and of his "quaint

¹ This Fletcherian characteristic is dwelt on by Dr. E. E. Stoll in his *John Webster*, pp. 171 ff. On p. 10 I have cited examples of its use by Fletcher.

² E. g., *Bussey*, pp. 147*a*, *b*, 163*b*, 164*a*; *Biron Conspiracy*, pp. 230*a*, 238*b*, 239*a*.

³ E. g., *Rev. Hon.*, pp. 431*b*, 444*b*.

fondness for remote and eccentric illustration."¹ In *Revenge for Honour* there are also many figures of speech taken from nature. It is here, perhaps, that the play comes nearest to Chapman. Even in this respect, however, the resemblance is not close or significant. Though a few of the images in the disputed play are original and striking,² the greater number are conventional.³ They possess grace, clearness, and fitness, qualities for which Chapman is not remarkable. There is also wanting the setting within which Chapman's figures are most multiplied, that of "elegant and sententious" moralizing and of active narration and description. Nowhere, moreover, is there a striking parallelism⁴ or a close resemblance to Chapman.

Chapman's diction contains many words used in their direct etymological rather than derived sense and a few directly formed by him from classical sources and used instead of the slightly different current form.⁵ There is nothing of this kind in *Revenge for Honour*.

The versification is of the looser kind. Feminine endings abound; the lines, like those of Fletcher, sometimes defy scansion—they must be "felt rather than scanned;" and lines of more than

¹ Professor F. I. Carpenter has given many examples of these traits in his *Metaphor and Simile in the Minor Elizabethan Drama*, pp. 106 ff.

² Pp. 429b, 432a, 443b.

³ "Transparent as clear air or crystal" (p. 422b); "like a thick cloud 'tween me and greatness" (p. 422b); "like melancholy turtles" (p. 423b); "dangers like swift lightning" (p. 427a); "vice like a small cloud" spreads (p. 434a); chastity, "the brightest star in the heaven of virtues" (p. 438b); "like the young phoenix" (p. 444a); eyes compared to diamonds (p. 444a); etc.

⁴ *Rev. Hon.*, p. 447a, has the words, "to procure her passage | To the eternal dwellings." Cf. *Bus. D'Am.*, p. 175b (in "Belles-Lettres Series," V, iv, ll. 107, 108), "and tell them all that D'Ambois now is hasting | To the eternal dwellers." This slight dictional parallel may easily be accidental, or it may be due to a common borrowing from a classical source. Professor Boas has shown that the passage in *Bus. D'Am.* closely follows Seneca, *Her. Oct.*, pp. 1525, 1526 (see note on the passage in "Belles-Lettres Series").

⁵ "Aduſt" (*Bir. Consp.*, p. 224a) = scorched, parched; from L. *adurere* = to burn.

"Expuate" (*Bir. Consp.*, p. 222b) = spit out, ejected; *N. E. D.* cites only this passage.

"Euicts" (*C. and P.*, p. 373b) = extorts; "euiction" (*Bir. Tr.*, p. 268b) = conviction.

"Innate" (*Rev. of Bus.*, II, i, 159.) = innate, native (rare and obs., *N. E. D.*).

"Exquire" (*Bussy*, IV, iii, 29) = find out by searching.

"Maritorious" (*Rev. of Bus.*, II, ii, 34) = fond of one's husband.

"Abhorreth" (*Bussy*, V, iv, 28) = shrinks from with dread.

"Gurmundist" (*Bussy*, I, i, 59) = epicure. *N. E. D.* finds this word only in Chapman.

Many more examples could be cited. Several of these are taken from the glossary cards of Professor T. M. Parrott's forthcoming edition of Chapman's dramatic works, which is to be published by Routledge & Co.

the customary length are, in comparison with those of Chapman's undoubted plays, so numerous and so hard to classify that in E. Elste's treatment of Chapman's blank verse¹ a separate list of the longer lines in *Revenge for Honour* was found necessary. The following table taken from Elste's work shows a large gap in the proportion of double endings between Chapman's plays and *Revenge for Honour*, and even a larger gap in the case of the triple endings. The gap between *Alphonsus* and *Revenge for Honour* is also great.

	Verse lines	D. E.	Percentage of D. E.	Trip E.	Percentage of Trip E.	Percentage Rhyme
<i>Bussy</i>	2355	632	26.8	11	.5	6.9
<i>Rev. of Bus.</i>	2374	649	27.3	11	.5	7.9
<i>Bir. Consp.</i>	1936	470	24.3	10	.5	4.
<i>Bir. Tr.</i>	2254	493	21.9	13	.6	5.
<i>Caes. and Pompey.</i>	1860	580	31.2	21	1.1	4.
<i>Alphonsus</i>	2338	305	13.	12	.5	1.2
<i>Rev. Hon.</i>	2169	954	44.	96	4.4	1.

The only hypothesis that can explain Chapman's authorship of a tragedy so different from the rest of his work, is that late in life, apparently after a long cessation from dramatic composition, he resumed play-writing and decided to write a tragedy resembling those being constructed by some of the successful dramatists of the younger school. This means that he chose a subject of a kind not found elsewhere in his works—of oriental court life—treated his sources in a new way, built up the structure much on the plan of one of Fletcher's plays,² wrote contrary to his avowed theory of tragedy, excluded omens, presentiments, and supernatural agencies, foreswore his allegiance to the Kyd-Seneca tragedy in order to ally himself with that of the Marlowe tradition, rejected ethicism, declamation, narration, and description, reversed his whole *looking-forward* method of preparing the way carefully for all that was to come to the *looking-backward* method of surprise, constructed smoothly and regularly, expressed himself with ease and grace, employed the Fletcherian versification, and in general cast off like a garment all that had been most distinctive of him, whether of

¹ Emil Elste, *Der Blankvers in den Dramen George Chapmans* (1892), pp. 46-48.

² *Cupid's Revenge*. See p. 12 *infra*.

strength or of weakness. Many of these differences are not superficial but fundamental, and seem to represent differences in genius and taste, in inclination and training. That even a poet of much less pronounced and individual manner than Chapman and of less advanced age could so completely have changed is improbable almost to the degree of impossibility and absurdity. For those who ascribe *Alphonsus* to Chapman, the difficulty is even greater, as *Revenge for Honour* shows no more resemblance to its companion late play than it does to Chapman's known work.

II

Who the author of *Revenge for Honour* actually was is not easy to determine with certainty. Even the date of composition is not sure, though it seems probable, as I have said before, that *The Parricide* (entered in the Herbert MS May 27, 1624, for the Prince's Company) is the same as *The Parricide, or Revenge for Honor* (entered in S. R., 1653). In August, 1623, the Prince's Men left the Curtain Theater for the Red Bull.¹ Mr. Fleay sees in the last two lines of the prologue of *Revenge for Honour*—

You've graced me sometimes in another sphere,
And I do hope you'll not dislike me here—

an allusion to this change of theaters. If this supposition of Mr. Fleay is correct, additional probability is given to this identification.

Neither the Herbert MS entries nor other contemporary documents have record of a dramatist writing for the Prince's Company at that time to whom we could reasonably attribute *Revenge for Honour*. Dekker and Day's *Bellman of Paris*,² Ford, Dekker, and Rowley's *Witch of Edmonton*, "young" Johnson and Broome's *Fault in Friendship*, Ford and Dekker's *Fairy Knight*, Sampson's *Widow's Prize*, five or six old anonymous plays,³ and *The Parricide* are the only plays that we know that this company acted in

¹ Fleay, *Chron. Hist. of London Stage*, p. 299.

² Apparently written originally for the Revels Company. See Fleay's transcript of the Herbert MS in his *Chron. Hist. of London Stage*, p. 301.

³ Fleay mentions also Barnaby Barnes' *Madcap*. Barnes died in 1609 (see A. H. B.'s article on Barnes in *D. N. B.*); hence this play is too old to be considered.

1623-24; and these with two or three by Middleton and Rowley are the only ones that documentary evidence connects with this company between 1616 and 1632. Little or no resemblance is evident in *Revenge for Honour* to the known productions of any of these dramatists. Dekker and Day are both of an older school than the author of *Revenge for Honour*. Sampson's two extant plays are slipshod in dramatic structure, and wanting in movement and in grasp of the characters. The versification is also unlike that of *Revenge for Honour*. It is bare, fairly regular, and prosaic; it lacks the facility and smoothness and the abundance of feminine endings of the latter. Ford and Broome are in different ways equally unakin to our author. Middleton's versification with its large number of feminine endings is more like that of *Revenge for Honour* than is that of the other dramatists just mentioned. Yet there is not a trace in *Revenge for Honour* of the unmistakable cadence of Middleton's longer serious passages. Middleton's slightness of *enjambement*, almost complete absence of light and weak endings, and great frequency of feminine endings before the caesura are mechanical points that differentiate his verse from that of *Revenge for Honour*. The choice of images and the general aesthetic quality are also quite different.

In order, then, to find dramatic kinship to *Revenge for Honour*, one must look elsewhere than in the work of the few men positively known to have been writing for the Prince's Company at that time. Earlier in this paper I pointed out reminders of Fletcher. The versification shows many double endings and not a few triple endings, and much of the peculiar Fletcherian fall and rhythm. On the other hand, the unstopped lines are numerous; often the verse-construction seems to take the speech, rather than the line, as unit. There is no play of Fletcher in which the *enjambement* is so frequent and so free. Some of this, however, there is in Fletcher, varying from play to play.¹ The accented and often monosyllabic eleventh syllable of the blank

¹The uncertainty as to whether some of the plays in the Fletcherian cycle are partly by another dramatist makes citation difficult. Some critics tend to regard as un-Fletcherian any passage in a play supposedly by Fletcher which does not contain the extreme type of Fletcher's verse; they do not suppose this facile and expeditious writer able or willing to vary his style even slightly.

verse line, a feature very characteristic of Fletcher, is found fairly often in *Revenge for Honour*.¹

I have given above (p. 5) illustrations of the use by the author of *Revenge for Honour* of the "method of surprise," an effective means by which Fletcher stimulated and sustained interest.² Indeed, numerous common devices and parallels in situation are found in *Revenge for Honour* and plays of Fletcher. Abilqualit's disclosing to Tarifa in asides (*Rev. Hon.*, IV, p. 437b) what he openly denies immediately afterward is clearly copied from the Melantius-Calianax conversation in *Maid's Tragedy* (IV, ii);³ the humorous yet not unfeeling comments in the presence of tragedy at the end by the comic character Selinthus (*Rev. Hon.*, V, p. 447) are like those of Calianax (*M. T.*, V, iv); and the partly comic escape of offenders at the beginning of a new reign is also paralleled in *Maid's Tragedy* (*Rev. Hon.*, IV, p. 442a; *M. T.*, V, iv). The attitude of Tarifa toward royalty—openly critical of wrongs and uncringing yet intensely loyal to whoever sat on the imperial throne or was heir apparent—is close to that of Aecius in *Valentinian*, Aubrey in *Bloody Brother*, and (less fully) Amintor in *Maid's Tragedy*. The arousal of Almanzor's suspicions of his son Abilqualit by the story of the people's love for

¹ "When the Emperor's countenance . . .
Does not cry chink in pocket, no repute is
With mercer, nor with tailor; nay, sometimes, too,
The humour's pregnant in him, when repulse
Is given him by a beauty; I can speak this" (p. 419a).

"Apted to the magnificence of his off-spring" (p. 419a).

"Tis fit the prince march. I've observed in him, too" (p. 425a).

"I'll not conjecture; only I should grieve, sir" (p. 425a).

"As we will have him shortly, 't shall go hard else" (p. 432b).

"And on this vicious prince, like a fierce sea-breach" (p. 432a).

² Examples of this: in *Valentinian*, unexpected murder of Maximus by Eudoxia, suicide of Pontius, killing of Valentinian by Phidias and Aretus, and suicide of these two; in *Women Pleased*, discovery that Claudio is Isabella's brother in disguise and that he is not in love with her, but has been putting her chastity to the test; in *Wife for Month*, *Monsieur Thomas*, and other Fletcherian plays there are startling surprises and changes of face of the characters; in *Sp. Curate*, turning out of Bartolus's breakfast to be a hoax, sudden revelation late in the play of Violante's monstrous character, discovery that Jamie's plot to murder his brother is only pretense; in *Women Pleased* (III, ii, p. 188b), *Cupid's Rev.* (I, iv), and other Fletcherian plays, whispering of something important, as in *Rev. Hon.* (IV, p. 435a), of which the audience learns later.

³ References to Fletcher's or B. and F.'s plays follow Darley's ed.

him and of their desire to make him king (*Rev. Hon.*, II, p. 424) is precisely the trick used to prejudice the Emperor against Aecius in *Valentinian* (IV, i), and Leontius against his son Leucippus in *Cupid's Revenge* (III, iii). Caropia tells Abilqualit (*Rev. Hon.*, II, p. 429) frankly that it is ambition and a sense of his royal position, as well as her affection, that cause her to give herself up to him; later she submits herself to Abrahen, when he becomes Emperor, though she had refused him her affection so long as he was merely a younger brother of the royal house. Compare with this two speeches of Evadne, the first to Amintor, the second to the King (*M. T.*, II, i, and III, i):

. . . . it was the folly of thy youth
To think this beauty
. . . . shall stoop to any second.
I do enjoy the best, and in that height
Have sworn to stand or die. You guess the man.

and

I swore, indeed, that I would never love
A man of lower place; but, if your fortune
Should throw you from this height, I bade you trust
I would forsake you, and would bend to him
That won your throne: I love with my ambition
Not my eyes.

The presence of stock types in the *dramatis personae* is also characteristic of Fletcher: Selinthus, "an honest merry court lord," Mura, "a rough soldier," Osman, "a captain," Gaselles, "another captain." Compare Soto, "a merry servant" (*Wom. Pl.*), Leontius, "a brave old merry soldier" (*Hum. Lieut.*), Amintor, "a noble gentleman" (*M. T.*), Galatea, "a wise modest lady" (*Philaster*). Of the five types found by Professor Thorndike in each of the B. and F. romances¹—(a) the lovelorn maiden; (b) the depraved, shameless woman of the Evadne-Bacha type; (c) the loving, noble, generous hero; (d) the faithful friend who is also a blunt counselor and brave soldier; and (e) the poltroon of the type of Pharamond, Bessus, Timantus—the last four are present in *Revenge for Honour* in the persons of Caropia, Abilqualit, Tarifa, and Mesithes. Only "the lovelorn

¹Influence of Beaumont and Fletcher on Shakespeare, pp. 123, 124.

maiden" is absent, and Thorndike seems to think this type in the romances mainly the work of Beaumont.¹

Changes from immoral to moral position like that of Abilqualit, or *vice versa*, are also common in Fletcher. Abilqualit has sinned and never repented, yet he is made to appear virtuous and to merit our sympathy. Isabella in *Women Pleased* and Maximus in *Valentinian* are examples of this in plays solely by Fletcher.

In an attempt to prove that Chapman was greatly influenced by the later dramatists, Dr. Stoll² has, I think, very clearly shown that *Revenge for Honour* borrowed much from *Cupid's Revenge* (first printed in 1615). His points I have included in quotation marks:

1. "A young prince (Leucippus—Abilqualit) lyingly denies before his father, the King, what would stain the name of the sensual woman he loves (Bacha—Caropia), though prompted to acknowledge the truth by his rough soldier-friend (Ismenus—Tarifa). *Cup. Rev.*, p. 387; *Rev. Hon.*, p. 437 (situation derived originally from the *Arcadia*)."

2. "The pretense urged by the prince's enemy (Timantus—Abrahen) that the prince has plotted against the King's life (*Cup. Rev.*, p. 398; *Rev. Hon.*, p. 438)."

3. "The popular uprising which frees the prince (*Cup. Rev.*, p. 400;³ *Rev. Hon.*, pp. 438, 446)." A corresponding uprising in a closely corresponding situation takes place in *Val.*, pp. 462, 463. There is also a popular uprising to free Philaster, who like Abilqualit is beloved by the people, natural heir to the throne, and about to be unjustly debarred (*Phil.*, V, iii, pp. 46, 47).

4. "The king his father dies suddenly; in *Rev. Hon.* by poison, as is probably the case in *Cup. Rev.* (it is not clear)."

5. "The prince stabbed by craft, in either case at the very close of the play, by the sensual woman whose honor he had defended." Similarly to Abilqualit, Maximus (in *Val.*, V, viii, p. 465), who

¹ *Influence of Beaumont and Fletcher on Shakespeare*, p. 129.

² E. E. Stoll, *John Webster*, Appendix II, p. 213. Dr. Stoll does not question Chapman's authorship of *Rev. Hon.*

³ G. C. Macaulay in *Francis Beaumont, A Character Study*, p. 85, finds this uprising wholly in Fletcher's style.

has been placed on the throne by popular uprising, meets his death immediately at the hands of the woman whom he has just taken from the deposed emperor.

6. "In his last words the prince, Hamlet-like, names his rough soldier-friend (Tarifa—Ismenus) heir and successor." The end of *Bloody Brother*¹ is also very much like that of *Revenge for Honour*: the concluding speeches have to do with the punishment of the wrongdoers, the reward of the just, and the succession to the vacant throne of the honest, straightforward, and, amid the kaleidoscopic changes, solely constant figure (Tarifa—Aubrey; see p. 10). The last lines of the two plays are much the same in substance:

Selinthus. Long live Tarifa, Caliph of Arabia!

Tarifa. We have no time now for your acclamations;

These are black sorrow's festival. Bear off

In state that royal body; for the other,

Since 'twas his will, let them have burial,

But in obscurity. Be this as it may,

As by an evident rule be understood,

They're only truly great who are truly good.

—*Revenge for Honour*, V, p. 448.

¹ *Lord.* We are ready all to put the honour on you, sir.

Aubrey. These sad rites must be done first. Take up the bodies.

This as he was a prince, so princely funeral

Shall wait on him; on this honest captain,

The decency of arms; a tear for him too.

So, sadly on, and, as we view his blood,

May his example in our rule raise good.

—*Bloody Brother*, V, ii, p. 539.

7. "At the close there is similar Machiavellian cursing on the part of the villain (Bacha—Abrahen) when in the throes of death."

8. "The rough soldier-friend, Tarifa, is a striking imitation of Ismenus, especially in his attitude toward the conflicting interests of the woman (cf. Dion's ruthlessness toward Arethusa for Philaster's sake, III, i, p. 36, and Melantius's toward his sister Evadne for Amintor's; cf. also Leontius in *Hum. Lieut.*, IV, iv, p. 254b).

¹ Written, according to Fleay, after 1623. Like some other plays here quoted it is only partly by Fletcher.

Osman also, another captain and friend, is like Ismenus in this respect, uses similar language of ladies in general and this one in particular (*Rev. Hon.*, p. 441*b*; *Cup. Rev.*, p. 402*b*, etc.)."

9. "The contrast and antagonism presented between the points of view of court lords and warriors: Timantus and Ismenus (*Cup. Rev.*, pp. 384, 391, 396; Selinthus and the two captains—Osman and Gaselles, *Rev. Hon.*, pp. 416, 417)."

10. "Fletcherian two-word feminine endings in some number, interesting and lively conduct of plot, a Beaumont and Fletcher levity even at tragic moments (Selinthus, *Rev. Hon.*, p. 447; *Cup. Rev.*, II, v, etc.)."

The proportion of feminine endings in F.'s plays has been treated in greater or less detail by G. C. Macaulay (*Francis Beaumont, A Character Study*), E. F. Oliphant (*Eng. Stud.*, Vol. XIV, p. 57), F. G. Fleay (*T. N. S. S.*, 1874, and *Sh. Manual*), and Robt. Boyle (*Eng. Stud.*, Vol. V). The first two say that two-thirds or more of F.'s lines have this characteristic. Boyle gives for F.'s part of plays written with Beaumont percentages varying from 30.3 per cent. to 47.9 per cent., and for plays written with Massinger, percentages from 52.3 per cent. to 75.9 per cent. Fleay's tables of percentages are not at present accessible to me. Dr. Elste's table¹ gives the percentage of double and triple endings of *Revenge for Honour* as 48.4 per cent. Only in Fletcher or in Massinger at his greatest is so large a percentage to be found among Elizabethan dramatic writers.

The connecting links in incidents and dramatic devices of *Revenge for Honour* to *Cupid's Revenge* are too numerous and close to be explained as accidental. The resemblances to other Fletcherian plays in these respects and in versification are also real and strong. Apparently either the shaping hand of *Revenge for Honour* was that of a gifted and adaptable follower of Fletcher who knew the works of his master well and borrowed the latter's devices and even his substance copiously and imitated his manner successfully, or the shaper of the play was Fletcher himself. The main objections to supposing Fletcher himself to be the author are the infrequency of the Fletcherian verse in its extreme form and the presence of

¹ See p. 7 of this article.

longer and more elaborately developed images than Fletcher customarily used. These objections may be partly explained away in the next section of this paper.

III

As was stated in the beginning, the entry of *Revenge for Honour* in the S. R. ascribed the play to Henry Glapthorne, though the title-page contained the name of George Chapman. Without corroborative evidence of some kind, this entry is of little importance; if, however, other indication may be found that Glapthorne had some connection with the play, the S. R. entry becomes significant. On account of the paucity of contemporary allusion to *Revenge for Honour*, we are forced back on a search for internal evidence.

The date of neither the birth nor the death of Glapthorne is known. His plays were all printed in 1639 and 1640, except *The Lady Mother*, which was for the first time printed in Bullen's *Old English Plays* (1882-86). The composition of Glapthorne's dramatic works is apparently included by the years 1635-40. He is known to have been writing non-dramatic poetry as late as 1643.¹ The following are his plays: (1) *Albertus Wallenstein*, tragedy; (2) *Ladies' Privilege*, comedy with serious plot; (3) *Lady Mother*, comedy with serious plot; (4) *Argalus and Parthenia*, pastoral tragedy; (5) *Hollander*, boisterous comedy of intrigue; (6) *Wit in a Constable*, boisterous comedy of intrigue.

Glapthorne was a better poet than dramatist. His plots are wanting in point and in firmness of structure, and his characterization shows a corresponding want of grasp. Even the best of his plays, *Albertus Wallenstein*, *Ladies' Privilege*, and *Lady Mother*, lack depth, strength, vitality, and genuineness of passion. Judged simply as poetry, however, some of his passages are good: his images are often graceful and felicitous, though likely to be too flowery, or to be overloaded with sentimentality.

In choice and treatment of subject, in dramatic structure and devices, and in character-treatment, no striking resemblance

¹For all that is known of his life and work, see Mr. A. H. Bullen's article on "Glapthorne" in *Dict. Nat. Biog.*

appears between *Revenge for Honour* and Glapthorne's plays. The disputed play is in general much the superior. The versification is also dissimilar: the main difference is in the much smaller proportion of feminine endings used by Glapthorne. Smoothness, regularity, and a tendency toward monotony distinguish his verse. There is a general similarity between Glapthorne's more serious plays and *Revenge for Honour* in the kind and substance of the images, many of which are taken from nature. The one strong piece of internal evidence, however, in favor of attributing a share in the play to him is the presence in several instances of whole phrases or sentences in *Revenge for Honour* and in one or another of Glapthorne's plays. The following are the most striking parallels that I have noted:

Caropia. The amorous turtles, that at first acquaintance
Strive to express in murmuring notes their loves,
Do when agreed on their affections change
Their chirps to billing.

Abilqualit. And in feather'd arms
Encompass mutually their gaudy necks.

—*Revenge for Honour*, p. 428b.

The modest turtles which
In view of other more lascivious birds
Exchange their innocent loves in timorous sighs,
Do when alone most prettily convert
Their chirps to billing; and with feather'd arms
Encompass mutually their gaudy necks.

—*Ladies' Privilege*,¹ p. 99.

Do I think
When I behold the wanton sparrows change
Their chirps to billing, they are chaste?

—*Lady Mother*, I, p. 124.

. . . . a sudden chillness,
Such as the hand of winter casts on brooks,
Thrills our aged heart.

—*Revenge for Honour*, p. 439a.

¹Citations from G.'s plays are taken from Pearson's Reprint except for *Lady Mother*, which is in Vol. II of Bullen's *Old English Plays*.

. . . . with what impudence
 Canst thou behold me, and a shivering cold,
 Strong as the hand of winter casts on brooks,
 Not freeze thy spirits up.

—*Hollander*, II, p. 102.¹

. . . . he has polluted
 By this foul fact my fame, my truth, my goodness,
 Stricken through my dignity by his violence:
 Nay, started in their peaceful urns, the ashes
 Of all my glorious ancestors; defiled
 The memory of their still descendent virtues;
 Nay, with a killing frost, nipped the fair blossoms
 That did presage such goodly fruit arising
 From his own hopeful youth.

—*Revenge for Honour*, IV, p. 436b.

. . . . suppose
 I had with patience borne this scandalous name
 Of a degenerate coward, I not only
 Had nip'd the budding valor of my youth,
 As with a killing frost, but left a shame
 Inherent in our family, disgraced
 My noble father's memory, defamed,
 Nay cowarded my ancestors, whose dust
 Would a' broke through the marbles, to avenge
 To me this fatal infamy.

—*Ladies' Privilege*, IV, p. 141.

Can you think, sir,
 that when baths of oil
 Are poured upon the wild irregular flames,
 In populous cities, that they'll then extinguish?

—*Revenge for Honour*, p. 432a.

¹The important point here is that both the image and the diction are parallel. The image itself is fairly common. Compare—

"My soul is shaken with a nipping frost."

—*Alb. Wallenstein*, p. 63.

"I know not what creeps o'er my heart
 And leaves a chill beneath it."

—*Chapman and Shirley's Philip Chabot*, p. 542b.

I may state that Professor Parrott (who has recently edited *All Fools and Gent. Usher* in the "Belles-Lettres Series" and is soon to bring out Chapman's plays complete) tells me he feels sure that the passage containing this image was revised by Shirley. Shirley's *The Brothers* contains a passage somewhat suggestive of this one.

". . . . but death
 Hath in few hours made him as stiff as though
 The winds of winter had thrown cold upon him."

—*Dyce's ed.*, IV, v, p. 249.

You will rage more than unlimited fire
In populous cities.

—*Ladies' Privilege*, p. 102.

Our progress should be swift,
As is the passage of unlimited fire
In populous cities.

—*Alb. Wallenstein*, p. 31.

Words writ in water have more lasting essence
Than our [women's] determinations.

—*Revenge for Honour*, p. 445b.

And let their words, oaths, tears, vows pass
As words in water writ.

—*Argalus and Parthenia*, III, p. 43.

I'll take as little notice
Thou art my offspring as the wandering clouds
Do of the showers, which when they've bred to ripeness
They straight disperse through the vast earth forgotten.

—*Revenge for Honour*, p. 435b.

I will quite put off
The name of father, take as little notice
Thou art my offspring, as the surly North
Does of the snow, which when it has engendered
Its wild breath scatters through the earth forgotten.

—*Alb. Wallenstein*, IV, p. 57.

Strongly similar to the figures at the close of these two speeches are those in the following two:

Sir, your words
Are superficial, as a shadow which
The morning sun produces and black night
Renders forgotten.

—*Hollander*, III, p. 122.

. . . this Emperor . . . whom we
Will break as showers do bubbles, which themselves
Of nothing had created.

—*Alb. Wallenstein*, II, p. 30.

. . . be't death,
'T shall be as welcome as sound healthful sleeps
To men oppress'd with sickness.

—*Revenge for Honour*, IV, p. 441b.

. . . death and I are almost now at unity.

—*Ibid.*, V, 448a.

. . . . death and I have been
 Play-fellows these many years, he'll only bring me
 To rest as pleasing to my sense as sleep
 After a tedious watching.

—*Ladies' Privilege*, III, p. 133.

Spare my son and I shall go
 As willingly to death as to my rest
 After a painful child-birth.

—*Lady Mother*, p. 191.

Call back the constant spring into thy cheeks,
 That droop like lovely violets o'ercharged
 With too much morning's dew; shoot from thy eyes
 A thousand flames of joy.

—*Revenge for Honour*, p. 440b.

So violent rain weeps o'er the purple heads
 Of smiling violets, till its brackish drops
 Insinuate among the tender leaves,
 And with its weight oppress them.

—*Hollander*, II, p. 108.

Oh, you two
 Are clearer, sweeter than the morning dew
 Falling in May on lilies. . . . There doth fly
 Immediate comfort from Aminta's eye.

—*Argalus and Parthenia*, p. 26.

These parallels are so striking that they cannot have been accidental. As Mr. Bullen has said,¹ "Anyone who has had the patience to read the plays of Henry Glapthorne cannot fail to be amused by the bland persistence with which certain passages are reproduced in one play after another." This repetition links his plays more or less closely together and establishes a connection of *Revenge for Honour* with them. The hypothesis might be advanced that Glapthorne simply borrowed these passages from *Revenge for Honour*. Such an hypothesis, however, is, as I have just shown, unnecessary; it is also unlikely on the face of it, as *Revenge for Honour*, though very possibly written many years earlier, was first printed in 1654, long after the writing of all and the printing of all except one of Glapthorne's plays. Or if we suppose that *Revenge for Honour* was written later than Glapthorne's

¹ *Old Eng. Plays*, Vol. II, p. 101.

plays, it is absurd to think that any writer other than Glapthorne would have written a drama containing scattering borrowings of this kind from all of the latter's dramatic works. It may, I think, be taken as proved that Glapthorne had a hand in the final shaping of *Revenge for Honour*.

By way of recapitulation and conclusion, I will state my hypothesis of the composition and publication of the play. In the first place it seems rather probable that *Revenge for Honour* is to be identified with *The Parricide* of 1624. At any rate, it was written in the Fletcherian manner, either by an apt and gifted pupil of Fletcher working strongly under the influence and perhaps with the assistance¹ of the master, or possibly by Fletcher himself. Of the success or failure of the play on the stage nothing is known. Marriot's entry of *Revenge for Honour* with ascription to Glapthorne and publication under the name of Chapman may be variously explained. Glapthorne may have been employed to correct real or supposed profaneness or indecency in the expression—a step not at all uncommon at that time—or to fill in *lacunae* caused by injury or illegibility, or he may have possessed himself independently of the manuscript, worked it over sufficiently to establish some claim to its authorship, and then sold it to Marriot. The latter's decision to use Chapman's name instead of Glapthorne's on the title-page was probably due to the availability of Chapman's name for advertising purposes, perhaps reinforced by the knowledge that Glapthorne after all was only part author or by an erroneous tradition that Chapman really had a hand in the play.

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LAWRENCE, KANSAS
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¹ This point was suggested to me recently by Mr. Fleay, after he had heard a summary of this paper.

